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FROM MEISSEN TO PARIS : THE RÖBBIG COLLECTION

24 JUIN 2026 PF2690

FROM

Meissen to Paris

THE RÖBBIG COLLECTION

PARIS | 24 JUIN 2026

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Meissen to Paris

THE RÖBBIG COLLECTION

VENTES À PARIS
PART I: 24 JUIN 2026 – 14H00 – LOTS 1 A 175
PART II: 25 JUIN 2026 – VENTE EN LIGNE DU 18 JUIN AU 25 JUIN

VENTE À COLOGNE
PART III- 17 SEPTEMBRE - VENTE EN LIGNE DU 7 AU 17 SEPTEMBRE

EXPOSITION

Samedi 20 Juin
11H-18H

Dimanche 21 Juin
14H-18H

Lundi 22 Juin
10H-18H

Mardi 23 Juin
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Agrément du Conseil des Ventes Volontaires de Meubles aux Enchères Publiques n° 2001-002 du 25 octobre 2001

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OPPOSITE
LOTS 62 AND 64

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OPPOSITE
LOT 118

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OPPOSITE
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LOT 130

Gerhard Röbbig was born in Halle/Saale, and moved to West Germany in the late 1960s, where he trained as a painting restorer. In 1972, at just 25 years old, he opened his first antique business on Occamstrasse in the heart of Schwabing. Through great diligence and self-taught expertise, he took his first steps in the art trade. It was the year of the Olympic Games, and Munich was experiencing a remarkable period of growth and optimism. He received the necessary support to establish his business from Ursula von Stumm, a member of the steel dynasty who resided at Schloss Grafenaschau near Murnau and Munich. Among other things, she enabled him to purchase drawings from the Kühlmann-Stumm collection. Gerhard Röbbig devoted considerable time to cataloging these works, which resulted in successful sales.

In 1976, he relocated to premises on Prannerstrasse, near the Hotel Bayerischer Hof, then home to several of the city's leading art dealers.

In 1977, I began my training at Sotheby's in 1977 and, since 1978, have remained there with undiminished enthusiasm. Over these decades, I often met Mr. Röbbig; we had memorable conversations and informative visits to his gallery and his lavish, artfully staged exhibition pavilions, which were imaginative and glamourous.

In 1986, I became the head of Sotheby's office in Munich, and in 1995, Managing Director of Sotheby's Germany; naturally, our contact strengthened. We also shared a passion for fine snuff boxes.

Röbbig München was among the leading names in the field, with a reputation extending far beyond Germany; the positive impact this gallery gave to the art market remains memorable, as are his imaginative, elegant exhibition displays at the world's leading art fairs, TEFAF in Maastricht, the Munich Highlights at the Residenz, the BRAFA Art Fair in Brussels, and the Biennale des Antiquaires in Paris.

Gloria Ehrets paid tribute to Gerhard Röbbig in the Handelsblatt following his untimely death in 2012, but she was not alone; Ulrich Pietsch (then director of the Dresden Porcelain Collection) and Daniela Antonin (Hetjens Museum, German Ceramics Museum Düsseldorf) also praised his determination and precision.

Heinrich von Spreti
Honorary Chairman, Sotheby's Germany

Né à Halle-sur-Saale, Gerhard Röbbig s'installe en Allemagne de l'Ouest à la fin des années 1960, où il se forme à la restauration de tableaux. En 1972, à seulement 25 ans, il ouvre sa première galerie d'art rue Occamstrasse, au cœur de Schwabing. Grâce à une grande persévérance, une grande curiosité, il fait ses premiers pas dans le commerce de l'art. En cette année de Jeux olympiques, Munich connaît une période de croissance et d'optimisme remarquables. Il reçoit le soutien nécessaire au développement de sa galerie d'Ursula von Stumm, membre de la dynastie des sidérurgistes et résidente du château de Grafenaschau, près de Murnau et de Munich. Elle lui permet notamment d'acquérir des dessins de la collection Kühlmann-Stumm. Gerhard Röbbig consacre un temps considérable au catalogage de ces œuvres, ce qui lui assure un succès commercial.

En 1976, il s'installe dans des locaux situés sur la Prannerstrasse, près de l'hôtel Bayerischer Hof, centre du marché des antiquaires de la ville.

En 1977, j'ai débuté ma formation chez Sotheby's et, depuis 1978, j'y suis resté avec un enthousiasme intact. Durant toutes ces décennies, j'ai souvent rencontré M. Röbbig ; nous avons eu des conversations mémorables et des visites instructives de sa galerie et de ses somptueux stands lors des différentes foires européennes, agencés avec goût, à la fois imaginatifs et prestigieux.

En 1986, je suis devenu directeur du bureau de Sotheby's à Munich, puis, en 1995, directeur général de Sotheby's Allemagne ; naturellement, nos liens se sont renforcés. Nous partagions également une passion pour les tabatières.

Röbbig Munich figurait parmi les plus grands noms des galeries munichoises, sa réputation dépassant largement les frontières de l'Allemagne. L'impact positif de cette galerie sur le marché de l'art reste mémorable, tout comme ses scénographies imaginatives et élégantes présentées lors des plus grandes foires d'art internationales : la TEFAF à Maastricht, les Highlights de Munich à la Résidence, la BRAFA à Bruxelles et la Biennale des Antiquaires à Paris.

Gloria Ehrets a rendu hommage à Gerhard Röbbig dans le Handelsblatt suite à sa disparition prématurée en 2012, mais elle n'était pas la seule ; Ulrich Pietsch (alors directeur de la Collection de porcelaine de Dresde) et Daniela Antonin (Musée Hetjens, Musée allemand de la céramique de Düsseldorf) ont également salué sa détermination et sa précision.

Heinrich von Spreti
Honorary Chairman, Sotheby's Allemagne

OPPOSITE
LOTS 128, 129, 266 AND 333

From Meissen to Paris – the catalogue's title reflects the vibrant trade links between the Saxon porcelain manufactory and the French capital in the eighteenth century. For Augustus the Strong (1670–1733), emulating the splendour of the court at Versailles was virtually a lifelong pursuit. The cultivated elegance – the raffinement – that characterised the Baroque and later the Rococo likewise shaped artistic life in Dresden. Yet this cultural exchange was far from a one-way street: thanks to the Meissen manufactory, Kaendler's graceful figures and the enchanting paintings produced in the Höroldt workshop were highly prized among the Parisian nobility.

The raffinement of the eighteenth century was equally evident at Röbbig München. Here, connoisseurs and collectors alike could encounter the "white gold" in an ambience reminiscent of the world for which it had once been created. Fine furniture, paintings, and candelabra revived the splendour of the Baroque and Rococo eras

The gallery attracted a discerning clientele who, captivated by the splendour of these ensembles, were inspired to assemble collections of carefully chosen treasures of their own. It is hardly surprising that many of the most renowned collectors of recent decades were frequent visitors to the Röbbig Gallery, which rewarded their trust by reserving only the very finest pieces for their clients – works distinguished by their illustrious provenance, exceptional craftsmanship, or remarkable decoration.

Yet the Röbbig Gallery saw itself not merely as a place of commerce, but also as an institution committed to advancing the study of Meissen porcelain. Over the years, numerous publications emerged, enriched by essays and catalogue texts contributed by well-known art historians. One may recall, for instance, Meissen Snuffboxes of the Eighteenth Century, published in 2013, which soon came to be regarded as a standard reference work. Even then, the publication was accompanied by an exhibition – a practice that would later become something of a tradition.

The exhibition Folies de porcelaine, co-curated by Galerie Röbbig in 2020 at the Musée Ariana in Geneva, highlighted a number of outstanding Swiss private collections, only a few of which have yet entered public museum collections. The title of the accompanying catalogue, Hidden Valuables: Early-Period Meissen Porcelains from Swiss Private Collections, should therefore be understood in two senses: as referring both to treasures that have only rarely been accessible to a wider public and to objects whose hidden value has been revealed through scholarly research only.

The gallery continued this tradition with the exhibition Magnificence of Rococo: Kaendler's Meissen Porcelain Figures at Wawel Royal Castle in Kraków. It represented both the culmination and the crowning achievement of his life's work. At the same time, the exhibition exemplified his lifelong commitment to restoring porcelain to the esteem for which it had originally been intended – not only amongst collectors, but, above all, within the field of art history.

Röbbig München's social gatherings likewise remain unforgettable, attracting not only members of high society but also connoisseurs from across the world: carefully orchestrated evocations of a bygone age.

Dr. phil. Claudia Bodinek.

OPPOSITE
LOT 175

From Meissen to Paris – le titre du catalogue témoigne des liens commerciaux florissants qui unit la manufacture de porcelaine saxonne et la capitale française au XVIIIe siècle. Pour Auguste le Fort (1670-1733), imiter la splendeur de la cour de Versailles est une quête quasi permanente. le raffinement qui caractérise le baroque puis le rococo influence également la vie artistique à Dresde. Mais cet échange culturel était loin d'être à sens unique : grâce à la manufacture de Meissen, les figures gracieuses de Kaendler et les peintures enchanteresses produites dans l'atelier Höroldt sont très prisées par la noblesse parisienne.

Ce raffinement du XVIIIe siècle était tout aussi manifeste à la galerie Röbbig de Munich. Ici, connaisseurs et collectionneurs pouvaient admirer l'or blanc dans une ambiance évoquant le monde pour lequel il avait été créé. Meubles élégants, tableaux et candélabres faisaient revivre la splendeur des époques baroque et rococo.

La galerie attirait une clientèle exigeante qui, captivée par la magnificence de ces ensembles, pouvait constituer ses propres collections avec des trésors soigneusement sélectionnés. Il n'est guère surprenant que nombre des collectionneurs les plus renommés de ces dernières décennies aient fréquenté assidûment la galerie Röbbig, qui récompensait leur confiance en réservant à ses clients les plus belles pièces – des œuvres se distinguant par leur provenance prestigieuse, leur savoir-faire exceptionnel ou leur décor remarquable.

Pourtant, la Galerie Röbbig se concevait non seulement comme un lieu de commerce, mais également comme une institution vouée à la promotion de l'étude de la porcelaine de Meissen. Au fil des ans, de nombreuses publications ont vu le jour, enrichies d'essais et de textes de catalogues rédigés par d'éminents historiens de l'art. On peut citer, par exemple, Meissen Snuffboxes of the Eighteenth Century, paru en 2013 et rapidement devenu un ouvrage de référence. Dès lors, la publication fut accompagnée d'une exposition – une pratique qui allait devenir une tradition.

L'exposition Folies de porcelaine, co-organisée par la Galerie Röbbig en 2020 au Musée Ariana de Genève, a mis en lumière plusieurs collections privées suisses exceptionnelles, dont seules quelques-unes ont intégré les collections publiques des musées. Le titre du catalogue accompagnant l'exposition, Hidden Valuables: Early-Period Meissen Porcelains from Swiss Private Collections, doit donc être compris à double titre : il désigne à la fois des trésors rarement accessibles au grand public et des objets dont la valeur inestimable n'a été révélée que par la recherche.

La galerie a perpétué cette tradition avec l'exposition « Magnificence of Rococo: Kaendler's Meissen Porcelain Figures au château royal de Wawel à Cracovie. Cette exposition représentait l'apogée et le couronnement de son œuvre. Elle illustrait également son engagement constant à redonner à la porcelaine l'estime qu'elle méritait à l'origine, non seulement auprès des collectionneurs, mais surtout au sein de l'histoire de l'art.

Les réceptions organisées par Röbbig München restent, elles aussi, inoubliables, attirant non seulement la haute société, mais aussi des connaisseurs du monde entier : des évocations soigneusement orchestrées d'une époque révolue.

Dr. phil. Claudia Bodinek.

1

GRANDE SOUPIÈRE ET SON COUVERCLE EN PORCELAINE DE MEISSEN, PROVENANT DU SERVICE AUX CYGNES, FIN XIXE -DÉBUT XXE SIÈCLE

A MEISSEN PORCELAIN LARGE 'SWAN' SERVICE GALATEA TUREEN AND COVER, LATE 19TH/20TH CENTURY

d'après le modèle du XVIIIe siècle réalisé pour le comte Brühl par J.J Kändler, représentant Amphitrite chevauchant un dauphin crachant de l'eau, entourée d'une nymphe et d'un cupidon, les anses en forme de néréides, chaque côté orné d'une paire de cygnes soutenant un cartouche peint de fleurs, tenant des guirlandes de fleurs et de coquillages, et reposant sur des pieds en forme de dauphins, *marque aux épées croisées bleu sous couverte, numéro 3908 gravé, numéro 150 en creux*
Hauteur 21 ⅝ in; 55 cm

after the 18th century model made for Count Brühl by J.J. Kändler, modelled as Amphitrite atop the back of a spouting dolphin, attended to by a nymph and cupid, the tureen flanked by nereid handles, each side with a pair of swans supporting a cartouche painted with flowers, holding festoons of flowers and shells, raised upon dolphin and putti-herm feet, *crossed swords mark in underglaze-blue, incised model number 3908, impressed numeral 150*

Voir notice complète sur sothebys.com/PF2690

€ 6,000-10,000

2

CONSOLE EN BOIS REDORÉ, ALLEMAGNE DU SUD, PROBABLEMENT ANSBACH, VERS 1760

A SOUTH GERMAN GILTWOOD CONSOLE, CIRCA 1760, PROBABLY ANSBACH

à décor de guirlandes fleuries, feuillage, oves et enroulements, dessus de marbre Breccia di Seravezza
Haut. 89 cm, larg. 156 cm, prof. 77 cm;
Height 35 in, width 61 ½ in, depth 30 ⅓ in

decorated with floral garlands, foliage, egg-and-dart motifs and scrolls, with a Breccia di Seravezza marble top; (*regilt*)

This console reflects the influence of Parisian *ornemanistes* who, through engravings, ensured that French taste in the second quarter of the eighteenth century became the dominant inspiration for any fashionable interior promoted by European courts. Juste-Aurèle Meissonnier, Nicolas Pineau, and Jean Bernard Tureau, known as Toro, all published engravings of their own designs, which were then reproduced or reinterpreted, making *Rocaille* a truly pan-European style.

The carving of these consoles is a remarkable illustration of this Franconian Rococo, closely related to a group of South German consoles made for the Ansbach and Munich Residences, all characterized by broad, richly carved friezes. The rise of such furniture in Munich and Ansbach in the early eighteenth century stemmed from the Prince-Elector Max-Emmanuel's enthusiasm for French taste. Exiled in Paris from 1705 to 1715, he later attracted French and Belgian craftsmen — including François Cuvilliés — to Munich, and sent his own masters, such as Joseph Effner, to train in Paris.

€ 15,000-25,000

3

LUSTRE EN CRISTAL DE ROCHE ET MÉTAL DORÉ, ITALIE DU NORD, PROBABLEMENT GÊNES, DEUXIÈME MOITIÉ DU XVIIIE SIÈCLE

A NORTH ITALIAN GILT-METAL AND ROCK CRYSTAL TWELVE-LIGHT CHANDELIER, PROBABLY GENOA, SECOND HALF 18TH CENTURY

à douze lumières, à décor de perles et de fleurs, les branches en enroulement avec binets en fleur ; (*électrifié*)
Haut. 104 cm, larg. 70 cm;
Height. 41 in, width. 27 ½ in

decorated with tears-shaped elements, with scrolling branches and flower-shaped candle holders; (*fitted for electricity*)

PROVENANCE

Christie's, New York, 7 juin 2011, lot 395

For a pair of Genoese twelve-light chandeliers, see *The Giordano collection, une vision muséale*, Sotheby's Paris, 27 November 2024, lot 170 (51 600€).

€ 20,000-30,000

4

RÉGULATEUR DE PARQUET EN MARQUETERIE D'AMARANTE, HOUX, ÉRABLE ET BRONZE DORÉ, AVEC ÉQUATION DU TEMPS D'ÉPOQUE LOUIS XV, LE MOUVEMENT SIGNÉ PAR JEAN-ANDRÉ LEPAUTE, PARIS, VERS 1760, LA CAISSE ESTAMPILLÉE PAR NICOLAS PETIT

A LOUIS XV GILT-BRONZE MOUNTED MAHOGANY MARQUETRY "REGULATEUR DE PARQUET", WITH EQUATION OF TIME, THE MOVEMENT SIGNED BY JEAN-ANDRÉ LEPAUTE, PARIS, CIRCA 1760, THE CASE STAMPED BY NICOLAS PETIT

la caisse surmontée d'une urne, l'ensemble incrusté de panneaux de marqueterie finement dessinés représentant des motifs floraux et des trophées, la caisse estampillée *N. PETIT* et *JME*, le cadran en émail de 25 cm signé *Lepaute Hger Du Roi, A Paris*, l'équation du temps et les secondes au centre, le mouvement à rouage de cinq roues, l'échappement à roue de rencontre, le pendule décalé avec réglage de la cadence, la roue de sonnerie sonnant sur une cloche, le remontage à corde sans fin avec les cliquets montés séparément sur le fond
Haut. 223,5 cm ; Height 88 in

9¾-inch enamel dial signed *Lepaute Hger Du Roi, A Paris*, equation of time and centre seconds, the movement with five-wheel high-count trains, pin wheel escapement, the offset pendulum with beat adjustment at the crutch, outside count wheel striking on a bell, endless rope winding with the clicks separately mounted on the backboard, the case with shaped hood and urn surmount, the whole inlaid with panels of finely drawn floral and trophy marquetry, the case stamped *N.PETIT* and *JME*

Jean-André Lepaute (1720-1789)

Trained as a watchmaker in Paris from 1749, Lepaute made a clock for Louis XV in 1751 with a unique mechanism and a single wheel. He was appointed *Horloger to the King* in 1753 and in 1755 published his *Traité d'horlogerie*, a reference work. With the help of his brother, he made monumental clocks such as the one at the Invalides and the Hôtel de Ville in Paris.

€ 30,000-50,000

5

6

5

PAIRE DE MIROIRS À PARECLOSES EN VERRE ROUGE ÉGLOMISÉ, BOIS NOIRCI ET PLOMB DORÉ, SUÈDE, DANS LE GOÛT DE BURCHARDT PRECHT, XIXE SIÈCLE

A PAIR OF SWEDISH GILT-LEAD MOUNTED VERRE EGLOMISÉ MIRRORS, IN THE TASTE OF BURCHARDT PRECHT, 19TH CENTURY

le verre églomisé à décor de rinceaux feuillagés, le fronton à décor de trois paniers de fleurs et de guirlandes;
(2)
Haut. 104 cm, larg. 56,5 cm ;
Height. 41 in, width. 22 ¼ in

rectangular, with a red verre eglomisé, decorated with scrolling foliage, the pediment decorated with three baskets of flowers and garlands

BIBLIOGRAPHIE COMPARATIVE

J. Roosval, *Hofbildhuggaren Burchardt Precht*, Stockholm, 1905
F. J.B. Watson, *The Wrightsman Collection*, vol. II, New York, 1966, no. 209, pl. 395.
S. Roche *et al., Mirrors*, New York, 1985, col. pl. VII

La notice complète est disponible sur www.sothebys.com/PF2690

€ 6,000-9,000

6

PARTIE DE SERVICE DE TABLE EN PORCELAINE DE BERLIN (K.P.M.) , XXE SIÈCLE

A LARGE BERLIN (K.P.M.) PORCELAIN 'BRESLAUER STADTSCHLOSS'-PATTERN PART-DINNER SERVICE, 20TH CENTURY

modèle 'Breslauer Stadtschloss', décoré de larges fleurs , le marli mouluré et doré avec des fleurs et des motifs rocaille avec des cartouches bleus avec des écailles, les bords à contours, comprenant:
1 grande soupière couverte à deux anses, largeur 14 ⅛ in; 36 cm; 2 petites soupières couvertes, largeur 10 ¼; in; 26 cm; 1 grand plat à poisson ovale, largeur 25 in; 63,5 cm; 1 grand plat ovale, largeur 19 ¾ in; 50 cm; 1 grand plat ovale, largeur 16 ⅛ in; 41 cm; 2 deux plats ovales, largeur 12 ¼ in; 31 cm; 2 jattes rondes, largeur 10 ½ in; 26,5 cm; 2 jattes carrées, largeur 9 in; 23 cm; 2 présentoirs carrés, largeur 9 ¾ in; 24,5 cm; 2 saucières à double bec verseur et plateau adhérent; 12 assiettes de table, diam. 9 ⅞ in; 25 cm; 12 assiettes à dessert, diam. 8 ⅞ in; 22,5 cm; 12 assiettes à soupe, diam. 9 ½ in; 24 cm; 6 assiettes à gâteau, diam. 7 ⅞ in; 20 cm; 12 assiettes à beurre, diam. 7 ⅛ in; 18 cm; 1 grande cafetière; 1 théière; 1 sucrier couvert; 1 crémier; 6 tasses et leur soucoupe; on y joint une louche en porcelaine allemande
marque au sceptre bleu sous couverte, marque KPM surmonté d'un orbe imprimée, diverses marques en creux, diverses marques de peintre
(93)

painted with large flower sprays within fluted borders moulded and gilt with trailing blooms and *rocailles* enclosing blue-scale-pattern sections, within moulded ribbon-tied reeded rims, comprising:
1 large two-handled circular tureen and cover, width across handles 14 ⅛ in; 36 cm; 2 smaller circular tureens and covers, width 10 ¼; in; 26 cm; 1 large over fish dish, width 25 in; 63,5 cm; 1 large oval platter, width 19 ¾ in; 50 cm; 1 oval platter, width 16 ⅛ in; 41 cm; 2 oval platters, width 12 ¼ in; 31 cm; 2 oval bowls, width 10 ½ in; 26,5 cm; 2 square bowls, width 9 in; 23 cm; 2 square stands, width 9 ¾ in; 24,5 cm; 2 double-lipped sauceboats on fixed stands; 12 dinner plates, diam. 9 ⅞ in; 25 cm; 12 plates, diam. 8 ⅞ in; 22,5 cm; 12 soup plates, diam. 9 ½ in; 24 cm; 6 side plates, diam. 7 ⅞ in; 20 cm; 12 bread and butter plates, diam. 7 ⅛ in; 18 cm; 1 large coffee pot and cover; 1 teapot and cover; 1 sugar bowl and cover; 1 milk jug; 6 cups and saucers,
together with a German porcelain serving ladle, *sceptre marks in underglaze-blue, printed orb over KPM marks, various impressed marks, various painter's marks*

PROVENANCE

Vente Van Ham, Berlin, 17 mai 2023, lot 1007; Acquis lors de cette vente.

Voir notice complète sur sothebys.com/PF2690

€ 6,000-10,000

7

8

JOHANN AMANDUS WINCK
Eichstadt 1748 - 1817 Munich

Nature morte au bouquet de fleurs et fruits, avec un écureuil et des papillons

Still life with fruits and flowers, butterflies and a squirrel

Huile sur toile
Monogrammé en bas à droite *J A W*
50,8 x 39,5 cm ; 20 by 15½ in.

Oil on canvas
Signed with initials lower right *J A W*

PROVENANCE

Château Electoral Nymphenburg (selon une étiquette au dos) ;
Vente anonyme, Sotheby's, New York, 10 octobre 1991, lot 149.

€ 12,000-18,000

9

7

JOHANN AMANDUS WINCK
Eichstätt vers 1748 - 1817 Munich

Nature morte aux fruits

Still life with fruits

Huile sur panneau
Signé et daté en bas au centre *Joan. Amand. Winck. pinxit. 1772*
31,5 x 41,3 cm ; 12⅜ by 16¼ in.

Oil on panel
Signed and dated lower centre *Joan. Amand. Winck. pinxit. 1772*

PROVENANCE

Vente anonyme, Christie's, New York, 6 avril 1989, lot 85.

€ 8,000-12,000

8

9

JOHANN AMANDUS WINCK
Eichstätt vers 1748 - 1817 Munich

Natures mortes aux fruits et légumes dans une coupe

Still lifes with fruit and vegetables in a bowl

Huile sur panneau, une paire
Le premier, signé et daté en bas à gauche *Winck. 1813* ; le second, signé et daté en bas à gauche *Joan. Winck. 1813*
(I) 32,5 x 42,7 cm ; 12¾ by 16¾ in. ;
(II) 32,7 x 42,6 cm ; 12⅞ by 16¾ in.
(2)

A pair, both oil on panel
The former, signed and dated lower left *Winck. 1813*; the latter signed and dated lower left *Joan. Winck. 1813*

PROVENANCE

Vente anonyme, Van Ham Kunstauktionen, Cologne, 17 novembre 2017, lot 1257 ;
Où acquis.

€ 8,000-12,000

10

BUREAU-CABINET EN VERNIS PEINT, DANEMARK, VERS 1750, ATTRIBUÉ À MATHIAS ORTMANN

A DANISH JAPANNED WOOD BUREAU CABINET, CIRCA 1750, ATTRIBUTED TO MATHIAS ORTMANN

ouvrant à deux portes vitrées dans la partie supérieure avec un tiroir, un abattant révélant douze tiroirs et une porte, la partie basse ouvrant à trois tiroirs, à décor de chinoiseries, les pieds en enroulement
Haut. 255 cm, larg. 143 cm, prof. 65 cm ; Height. 100 ½ in, width. 56 ½ in, depth. 25 ½ in

painted in the Chinese style, the upper part opening with two mirrored doors and with one drawer, a fall-down front revealing twelve small drawers and a central door, the lower part opening with three drawers, with scrolling feet

PROVENANCE

Par tradition Hirscholm Castle, Danemark;
Vente Rasmussen, Bredgade, 2 mars 2017, lot 211.

Voir notice complète sur sothebys.com/PF2690

€ 20,000-30,000

11

SUITE DE QUATRE APPLIQUES EN PORCELAINE DE LA MANUFACTURE ROYALE DE BERLIN (K.P.M) ET BRONZE DORÉ, FIN DU XIXE SIÈCLE

A SET OF FOUR GILT-BRONZE MOUNTED PORCELAIN THREE-LIGHT WALL-LIGHTS, ROYAL MANUFACTORY OF KPM BERLIN, LATE 19TH CENTURY

à trois lumières, *marque au sceptre en bleu au revers, lettre « F » en creux et les binets avec marques en creux « B »*
(4)
Haut. 35 cm, larg. 44 cm ;
height. 13 ¾ in, width. 17 ¼ in

sceptre marks in underglaze-blue and impressed F marks to wallplates, most of sconces with impressed letter B mark

The battle to create porcelain in 18th-century Europe was a true political and economic struggle between the great powers such as Prussia, France, and Saxony. It was in Meissen that the secret was finally discovered, and the Kingdom of Saxony flooded Europe with its production, much to the envy of its neighbors, particularly Frederick II the Great of Prussia (1712-1786). His troops invaded Saxony during the Seven Years' War, allowing workers to reach the Prussian capital. Frederick II was thus able to buy a bankrupt factory in Berlin in 1763 and transform it into a royal manufactory producing high-quality, highly sought-after porcelain.

During the reign of Frederick II, an enlightened despot and patron of the arts and literature, the Rococo style flourished throughout Europe. Its representation in Prussia is highly exaggerated, with an emphasis on asymmetry, a mixture of vibrant colors and varied materials, as seen in this set of wall-lights combining gilt bronze and white porcelain. These wall lights are a true technical *tour de force*, their manufacture being particularly complex due to their size and shape. They are among the most ambitious projects of the manufactory. Furthermore, the white plates highlight the lightness of the gilt-bronze branches, and the candlelight reflects perfectly in the pristine white.

For a similar model in coloured porcelain, see the pair of wall-lights in the Metropolitan Museum of Art, New York (inv. 2002.4371).

€ 10,000-15,000

Paire d'appliques en porcelaine de la manufacture royale de Berlin et bronze doré, New York, The Metropolitan Museum of Art.

12

PRÉSENTOIR EN PORCELAINE DE MEISSEN À DÉCOR DE "CHINOISERIE", VERS 1725-1730

A MEISSEN PORCELAIN CHINOISERIE CIRCULAR STAND, CIRCA 1725-30

circulaire, le centre orné d'un large médaillon représentant des chrysanthèmes sur fond de feuillages rouge-fer, dans un lustrage Böttger et treillages à motifs dorés, la bordure décorée de quatre panneaux avec des personnages chinois dans des cartouches lustrés, ornés de rinceaux feuillagés pourpre et rouge fer, reliés par des enroulements dorés, le revers de la bordure avec trois branches d'*Indianische Blumen, marque en bleu aux épées croisées*
Diameter 8 ¾ in; Diam. 22.2 cm

the centre vibrantly painted with a large medallion of chrysanthemum flowerheads against iron-red foliage, framed within *Böttger*-lustre and gilded strapwork enclosing diamond-shaped trellis panels, the rim painted with four panels of chinoiserie figures within lustre-filled cartouches embellished with puce and iron-red foliate scrolls, joined by gilded scrollwork, the reverse of the rim painted with three branches of *indianische Blumen, crossed swords mark in underglaze-blue*

PROVENANCE

The Property of a Gentleman, Christie's, Londres, 4 juin 2013, lot 17;
Acquis lors de cette vente.

Six similar plates or stands were in the Collection of Franz and Margarete Oppenheimer, Berlin & Vienna, and subsequently in the collection of Fritz Mannheimer, Amsterdam & Paris. They were later acquired by Edmond de Rothschild, and were sold (anonymously) at his sales at Christie's, London, 28 March 1977, lots 22 and 23, and 17 October 1977, lots 8-10. Four of these plates then entered a Swiss private collection and were sold again at Christie's, London, 11 December 2007, lots 12-14. A seventh plate or stand was in the Dr. Ludwig Darmstädter Collection, Berlin, sold, Rudolph Lepke's, Berlin, 24-26 March 1925, lot 132, and subsequently entered the Hoffmeister Collection, illustrated in Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts Sammlung Hoffmeister,* Hamburg, 1999, Band I, pp. 112-113, no. 54.

€ 8,000-12,000

12

13

GOBELET OCTOGONAL ET SON COUVERCLE EN PORCELAINE DE MEISSEN, VERS 1735

A MEISSEN PORCELAIN OCTAGONAL FLARED BEAKER VASE AND COVER, CIRCA 1735

conique, le col décoré de deux scènes de personnages dans des ports dans des cartouches dorés, reliés par des panneaux avec des treillis rouge-fer et des enroulements, représentant des paysages surmontés de personnages chinoisants, la partie basse ornée de scènes de port en monochrome rouge-fer sur fonds dorés, le couvercle à doucine avec deux petits paysages, la prise dorée, *marque en bleu aux épées croisées, lettre dorée C sous chaque pièce*
Hauteur. 7 in; 17,6 cm

with flared cylindrical neck and octagonal lower body, the neck painted with two scenes of figures by harbours within gilt-edged cartouches, linked by puce-scroll and iron-red trelliswork panels enclosing landscapes and surmounted by chinoiserie figures, the panels of the lower body painted alternately in puce and iron-red monochrome with panels of harbour scenes reserved on the gold ground, the stepped domed cover surmounted with a gilt finial above two landscape vignettes, *crossed swords mark in underglaze-blue, gilt letter C. to both*

PROVENANCE

The Estate of Dr Willy Abrahamson (1873-1931), Berlin, Auktionshaus des Westens, Berlin, 18 mars 1931, lot 25;
Collection Pauls-Eisenbeiss Collection, Bâle (à partir de 1972);
Collection Brigitte Britzke, Bad Pyrmont (à partir de 2002).

EXPOSITION(S)

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz*, 28 novembre 2002 au 26 janvier 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 juillet au 18 novembre 2009.

BIBLIOGRAPHIE

Dr E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, Vol. I, Londres, 1972, pp. 454-55;
Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, cat.exp., Bad Pyrmont, 2002, p. 42;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, cat.exp., Segovia, 2009, p. 68.

A particularly close comparable example of this form is preserved in the Rita and Fritz Markus Collection at the Museum of Fine Arts, Boston, acc. no. 1983.611. Formerly in the collection of Dr. Fritz Mannheimer, Amsterdam and Paris, the beaker was subsequently sold at Frederik Muller & Cie, Amsterdam, 14–21 October 1952, lot 325. The piece is illustrated in V. S. Hawes and C. S. Corsiglia, *The Rita and Fritz Markus Collection* catalogue, Museum of Fine Arts, Boston, 1984, pp. 99–101, cat. no. 23, where the authors also cite the present example together with other recorded examples of the model.

Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture.

€ 8,000-12,000

13

14

□ 14

GOBELET COUVERT OCTOGONAL À FOND VIOLET EN PORCELAINE DE MEISSEN, VERS 1735

A MEISSEN PORCELAIN PURPLE-GROUND OCTAGONAL FLARED BEAKER AND COVER, CIRCA 1735

la partie inférieure octogonale, le centre décoré de deux panneaux représentant des ports, dans des cartouches en quartefeuilles, les scènes de la partie basse alternant monochromie noir et rouge représentant des ports, avec un encadrement doré, le couvercle à doucine avec des panneaux de demi-fleurs et de deux cartouches représentant des personnages dans des paysages, la prise en dragon doré, *marque en bleu aux épées croisées, lettre dorée Z sur les deux pièces*
Hauteur 7 ⅝ in; 19,5 cm

the beaker with octagonal lower body, the flared neck painted with two scenes of figures by a harbour or a river within gilt-edged quatrefoil cartouches, the panels of the lower-portion painted alternately in black and iron-red monochrome with panels of harbour scenes reserved on a gold ground, the stepped domed cover with diaper panels of cells and half flowerheads and two cartouches of figures in landscapes, with a gilt dragon finial, *crossed swords mark in underglaze-blue, gilt letter Z. to both pieces*

BIBLIOGRAPHIE

Röbbig München, *Frühe Deutsche Porzellane enrichtungen und objekte des 18. Jahrhunderts*, cat.exp., Munich 1996, p. 17.

Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture.

€ 5,000-7,000

15

□ 15

RARE GOBELET COUVERT EN PORCELAINE DE MEISSEN, VERS 1723-1724

A RARE MEISSEN PORCELAIN BEAKER AND COVER, CIRCA 1723-24

conique, la bordure moulurée avec une frise de feuilles appliquées au-dessus du pied bâte à décor de cercles rouge-fer, le couvercle à décor similaire, peint d'une scène de chasse continue avec des personnages et des chiens près d'un cerf, devant un paysage rocailleux avec une cascade et des bâtiments au loin, le couvercle avec des motifs d'*indianische Blumen*
Hauteur 6 ⅞ in; 17,5 cm

of tapering cylindrical form, moulded around the rim with a band of pendant calyces, applied above the iron-red and gilt-edged foot and around the cover beneath the vase shaped finial with a band of stiff acanthus, painted with a continuous hunt scene with figures and hounds by dead stag, before a rocky river landscape with a waterfall and distant buildings, the cover with branches of *indianische Blumen*

PROVENANCE

Christie's Londres, 24 mars 1969, lot 3;
Acquis lors de cette vente par Robert G. et Ilse Vater;
The Vater collection, Christie's Londres, 16 décembre 2021, lot 83;
Vente Metz Fine Arts, Heidelberg, 14 octobre 2023, lot 129;
Acquis lors de cette vente.

Beakers of this form are among the earliest productions of Böttger red stoneware and early porcelain at Meissen, and the shape is traditionally attributed to the Saxon court silversmith Johann Jakob Irminger. A strikingly similar beaker perhaps painted by the same hand, with a large continuous scene of figures hunting in a hilly landscape, is in the Porzellansammlung, Dresden, inv. no. PE 664, illustrated and discussed by Ulrich Pietsch, *Johann Gregorius Höroldt 1696-1775 und die Meissener Porzellan-Malerei*, exh. cat., Dresden, 1996, pp. 24-25. cat no. 1, where the author speculates that it may be an early work by the artist. A similar beaker also painted with a continuous scene, of boats in a harbour, with similar gilt scrolls and iron-red band at the foot is in the David Collection, Copenhagen, inv. no. PM 35. Three beakers of this form were in the collection of Franz and Margarete Oppenheimer, Berlin & Vienna, and were sold at Sotheby's, New York, 14 September 2021, lots 58, 59 and 95.

€ 3,000-5,000

□ 16

BOL DE SERVICE À THÉ EN PORCELAINE DE MEISSEN À DÉCOR DE CHINOISERIES, VERS 1723-1724

A MEISSEN PORCELAIN CHINOISERIE WASTE BOWL, CIRCA 1723-24

décoré à la manière de J. G. Höroldt, chaque côté avec des personnages dans des jardins, dont un personnage tenant un bâton, assis sous un dais lustré, séparé par de grandes branches fleuries d'*indianische Blumen*, l'intérieur présentant une scène similaire de figures chinoisantes, dans des cartouches à quatre feuilles bordés d'enroulements dorés, rouge fer, violets et dorés, le bord intérieurbordé d'une dentelle dorée, *marque aux épées croisées en émail bleu, numéro 4 doré*
Diamètre 6 ¾ in; 17,2 cm

painted in the manner of J. G. Höroldt, on each side with figures at various pursuits in gardens including a figure holding a baton while seated under a lustre-filled canopy, separated by large flowering branches of *indianische Blumen*, the interior with a similar chinoiserie figure scene, all within gilt, iron-red, purple and gilt scroll-edged quatrefoil cartouches, the rim with gilt lacework border to the interior, *crossed swords mark in blue enamel, gilt numeral 4.*

The figures featured in one panel, of the figure seated under a canopy, and the kneeling figure, appear to correspond to drawings on plate 2 of the *Schulz Codex*, reproduced in Thomas Rudi, et. al., *Exotische Welten. Der Schulz-Codex Und Das Fruhe Meissener Porzellan*, Munich, Germany, 2010, p. 71.

Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture.

€ 4,000-6,000

17

RARE THÉIÈRE EN PORCELAINE DE MEISSEN (K.P.M) À DÉCOR DE "CHINOISERIE", VERS 1725

A RARE MEISSEN PORCELAIN CHINOISERIE (K.P.M.) TEAPOT AND COVER, CIRCA 1725

décorée à la manière de J. G. Höroldt, chaque côté orné de panneaux bordés d'enroulements en lustrage *Böttger* rouge-fer et violet représentant des personnages chinoisants assis dans des jardins, avec des insectes épars et des brins d'*indianische Blumen sous* une bordure dorée sur l'épaule, le bec verseur à bordure dorée en tête de Turc peinte dans des tons chair, le couvercle bombé avec deux vignettes représentant des personnages chinoisants dans des jardins, *marque en bleu K.P.M. sur épées croisées, chiffre 40 doré sur les deux pièces*
Hauteur 4 ⅞ in; 12,5 cm

painted, in the manner of J. G. Höroldt, on both sides with a *Böttger* lustre, iron-red and purple scroll-edged panel enclosing chinoiserie figures seated at low tables within gardens, further enriched by scattered insects and sprigs of *indianische Blumen* beneath a gilt scrollwork border around the shoulder, the gilt-edged spout with a terminal in the form of a Turk's head painted in flesh tones, the domed cover with two vignettes of chinoiserie figures in gardens, *K.P.M over crossed swords mark in underglaze-blue, gilt numeral 40. to both pieces*

BIBLIOGRAPHIE

Röbbig München, *Ausgewählte Werke, Frühe deutsche Porzellane, Französische Möbel, Kunst und Dekorationen des 18. Jahrhunderts*, Munich, 2005, p. 61.

A further Meissen (K.P.M.) teapot with the same highly unusual Turkish mask spout terminal was sold at Christie's, Geneva, 14 November 1988, lot 227, later illustrated in Ulrich Pietsch, *Frühes Meißener Porzellan, Sammlung Carabelli*, Munich, 2000, pp. 48-49, cat. no. 10.

€ 10,000-15,000

18

□ 18

THÉIÈRE EN PORCELAINE DE MEISSEN À DÉCOR DE "CHINOISERIE", VERS 1723-1724

A MEISSEN PORCELAIN CHINOISERIE TEAPOT AND COVER, CIRCA 1723-24

décorée à la manière de P. E. Schindler, chaque côté représentant des personnages chinoisants assis dans des jardins dans un cartouche d'enroulements en lustrage *Böttger* et rouge-fer, enrichi d'insectes et de brins d'*indianische Blumen* sous une bordure dorée ornant l'épaule, le bec verseur à bord doré terminé par un masque, le couvercle bombé avec une scène de jardin stylisée, maintenu par une chaînette en métal doré, *marque K.P.M. en bleu*
Hauteur 5 ⅛ in; 13 cm

painted in the manner of P. E. Schindler, each side with chinoiserie figures seated at tables within gardens within a *Böttger* lustre and iron-red scroll-edged cartouche, further enriched by small insects and sprigs of *indianische Blumen* beneath a gilt scrollwork border around the shoulder, the gilt-edged spout with a mask terminal, the domed cover with a stylised garden scene and attached by a gilt-metal chain, *K.P.M mark in underglaze-blue*

PROVENANCE

The Property of a Gentleman, Christie's Londres, 28 juin 1976, lot 127;
Vente Metz Fine Arts, Heidelberg, 19 mai 2018, lot 730;
Acquis lors de cette vente.

€ 5,000-7,000

19

THÉIÈRE EN PORCELAINE DE MEISSEN, VERS 1728-1730

A MEISSEN PORCELAIN TEAPOT AND COVER, CIRCA 1728-30

peinte sur chaque côté de scènes avec des marchands et leurs marchandises dans un médaillon avec enroulements en lustrage *Böttger* rouge-fer et doré, également enrichi de motifs d'*indianische Blumen,* sous une bordure dorée en enroulements autour de l'épaule, le bec verseur en masque rehaussé de dorures et d'émail noir, le couvercle à doucine orné d'une scène représentant des marchands, *marque en bleu aux épées croisées, chiffre 70 doré sur les deux pièces*
Hauteur 4 ¾ in; 12 cm

painted on both sides with a scene of merchants and their wares within a *Böttger* lustre, iron-red and gilt scroll-edged panel, further enriched by sprigs of *indianische Blumen* beneath a gilt scrollwork border around the shoulder, the spout with a mask-form terminal picked out in gilding and black enamel, and the domed cover with a continuous scene of merchants, *crossed swords mark in blue enamel, gilt numeral 70. to both pieces*

Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture.

€ 8,000-12,000

19

20

THÉIÈRE EN PORCELAINE DE MEISSEN À DÉCOR DE "CHINOISERIE", VERS 1725, LES MONTURES EN VERMEIL PAR ELIAS ADAM, AUGSBOURG

A MEISSEN PORCELAIN CHINOISERIE (K.P.M.) SILVER-GILT MOUNTED TEAPOT AND COVER, CIRCA 1725, THE MOUNTS ELIAS ADAM, AUGSBURG

décorée sur chaque côté d'une scène avec des personnages dans des cartouches quadrilobés en enroulement, chaque panneau rempli d'un lustrage Böttger, bordés d'enroulements rouge-fer, le corps, l'anse en double enroulement et le bec verseur ornés de petits insectes épars et d'*indianische Blumen*, la bordure avec une frise dorée, le couvercle avec une scène chinoise, *marque en bleu aux épées croisées, numéro 29 doré sur chaque pièce, poinçons: ville et maître-orfèvre*
Hauteur 5 in; 12,7 cm

the teapot painted on each side with a scene of figures at various pursuits within a quatrefoil gilt-scroll cartouche with panels filled with *Böttger* lustre and edged with iron-red and puce scrolls, the body, double-scroll handle and spout painted with scattered small insects and *indianische Blumen*, the rim with a gilt-strapwork band, the cover with a similar continuous chinoiserie scene, *crossed swords and KPM mark in underglaze-blue, gilt numeral 29. to both pieces, the silver-gilt mount marked Augsburg, maker's mark EA for Elias Adam*

PROVENANCE

Vente Metz Fine Arts, Heidelberg, 19 mai 2018, lot 982;
Acquis lors de cette vente.

€ 10,000-15,000

21

20

21

SERVICE À THÉ ET CAFÉ EN PORCELAINE DE MEISSEN À DÉCOR SCHWARZLOT, VERS 1730-1735

A MEISSEN PORCELAIN SCHWARZLOT-DECORATED PART-TEA AND COFFEE SERVICE, CIRCA 1730-35

à décor *Schwarzlot* avec des scènes de *Kauffahrtei* avec des personnages dans des estuaires ou des ports dans des cartouches décorés de lustrage Böttger avec des enroulements de pourpre foncé et de panneaux à motifs losanges, le couvercle et le sucrier présentent une scène continue, la cafetière et la théière décorées de *purpurmalerei* et d'*indianische Blumen*, comprenant: une théière couverte, une cafetière couverte, un sucrier ovale couvert, un bol et quatre bols à thé et leur soucoupe, *marque en bleu aux épées croisées, numéro 96 doré*
(15)
Hauteur des cafetière 8 in; 20 cm

painted in *Schwarzlot* with *Kauffahrtei* scenes of figures in estuary or harbour landscapes, within elaborate gilt-scroll cartouches filled with *Böttger*-lustre embellished further with dark puce scrolls and diaper panels, the covers and sugar box with a continuous scene, the coffee pot and teapot with *purpurmalerei* sprays of *indianische Blumen*, comprising:
a coffee pot and cover;
a teapot and cover;
an oval sugar box and cover;
a waste bowl;
and four tea bowls and saucers,
crossed swords marks in underglaze-blue, gilt numeral 96.

PROVENANCE

An old Rhenish family collection, Lempertz, Cologne, 15 mai 2015, lot 632;
Acquis lors de cette vente.

For tea and coffee wares decorated with a similar combination of *Schwarzlot* scenes, *Böttger* lustre and purple scrollwork see Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection, from The Cummer Museum of Art and Gardens*, London, 2011, pp. 334-338, cat. nos. 365-372. A *Schwarzlot*-decorated teabowl and saucer from a German private collection was sold at Christie's, London, 9 July 2019, lot 33.

€ 8,000-12,000

DETAIL

22

DEUX TABLES À OUVRAGE FORMANT PAIRE EN MARQUETERIE DE SATINÉ, AMARANTE, BOIS DE ROSE, BOIS DE VIOLETTE ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1750, ATTRIBUÉES À JEAN-PIERRE LATZ

A NEAR PAIR OF LOUIS XV GILT-BRONZE MOUNTED SATINWOOD, AMARANTH, TULIPWOOD, KINGWOOD AND MARQUETRY TABLES, ATTRIBUTED TO JEAN-PIERRE LATZ, CIRCA 1750

de forme rognon, à décor de marqueterie de fleurs et rubans, ouvrant à un tiroir sur le côté, le plateau ouvrant avec une charnière et découvrant quatre compartiments, les deux portant la marque *EHB* pour le marchand anglais Edward Holmes Baldock (1777-1845) et avec des anciennes étiquettes *DOUANE/ PARIS/CENTRALE*, une avec une inscription en gris au-dessous *M46B*, la seconde *S* ou *5A ; (quelques légères différences à la marqueterie)*
(2)
Haut. 69 cm, larg. 40 cm, prof. 30 cm ;
Height. 27 in, width. 16 in, depth. 12 in

each with kidney-shaped hinged top inlaid with ribbon-tied bouquet and gilt-bronze gallery, opening to compartments, above a drawer, both with the stamp *EHB* for the British trade Edward Holmes Baldock (1777-1845), and with old circular shipping labels *DOUANE/PARIS/ CENTRALE*, one inscribed in grey paint to the underside *M46B*, the other *S* or *5A; (minor differences to marquetry)*

PROVENANCE

Vendues par le marchand anglais Edward Holmes Baldock (1777-1845);
Rosenberg & Stiebel, New York;
Thelma Chrysler Foy; Parke-Bernet Galleries, 13-15 mai 1959, lots 312 et 313;
Christie's New York, 7 juin 2013, lot 313 (vendues 60 000$).

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le mobilier français du XVIIIe siècle,* Paris, 1989
H. Hawley, "Jean-Pierre Latz, Cabinetmaker," *The Bulletin of the Cleveland Museum of Art*, September/October 1970

Voir notice complète sur sothebys.com/PF2690

€ 10,000-15,000

23

RARE FIGURINE REPRÉSENTANT LE BOUFFON DU ROI HOFNARR FRÖHLICH EN PORCELAINE DE MEISSEN, VERS 1740

A RARE MEISSEN PORCELAIN FIGURE OF COURT JESTER HOFNARR FRÖHLICH, CIRCA 1740

d'après le modèle de J. J. Kändler, portant le costume traditionnel de chasseur saxon bleu et jaune, ses bretelles avec les initiales dorées *J.F* pour Johann Fröhlich et la date *1740*, *marque en bleu aux épées croisées*
Hauteur. 10 in; 25,5 cm

modelled by J. J. Kändler, his costume painted in the Saxon hunting livery colours of blue and yellow, his breeches gilded with the initials *J.F* for Johann Fröhlich and the date *1740*, on top of a puce undershirt with *scrafitto*-scrolls, *crossed swords mark in underglaze-blue*

PROVENANCE

Provenant des collections du comte Anne-Jules de Noailles (1900-1979), Thierry de Maigret, Drouot, Paris, 5-6 décembre 2023, lot 55;
Acquis lors de cette vente.

BIBLIOGRAPHIE COMPARATIVE

R. Rückert, *Der Hofnarr Joseph Fröhlich, 1694-1757, Taschenspieler und Spassmacher am Hofe Augusts des Starken*, 1998.

Joseph Fröhlich (1694–1757), born in Austria, rose from comparatively modest beginnings to become one of the most celebrated and conspicuously documented figures at the court of Augustus II the Strong. Together with the so-called 'Baron' Schmiedel, he occupied a position within the ruler's intimate entourage, achieving a degree of visibility and influence exceptional for a court entertainer. Fröhlich's likeness circulated widely in the visual culture of Dresden: it appears in paintings by Bernardo Bellotto, in precious courtly jewellery, and, significantly, in porcelain produced at Meissen.

Fröhlich's career commenced in 1725 at the court of the Margrave of Bayreuth, where he served as a juggler and jester. Through the intercession of the Margrave's sister, Christiane Eberhardine of Brandenburg-Bayreuth, consort of Augustus the Strong, he was summoned to Dresden. There he assumed the role of Electoral and Royal Court jester, bearing a succession of characteristically playful titles: kurzweiliger Rat (entertaining counsellor), magician, and eventually, from 1744, Royal Polish *Mühlenkommissar*.

The earliest reference to a figure of Fröhlich is in the *Porzellan-waren-Lager* inventory of 7 March 1733, where it is listed under the designation: *"Für den Königl. Printzen von Pohlen und Littauen und Chur-Fürstl. Durchl. zu Sachsen… 1. Josephs Figur."*, [for the Royal Prince of Poland and Electoral Serene Highness of Saxony … 1 figure of Joseph]. Subsequently, in September 1736, the figure is recorded in Johann Joachim

Joseph Fröhlich, Hof-Taschen-Spieler, C-F Boëtius, 1729.

Kändler's *Arbeitsbericht*: *"Eine Josephs Figur in Thon geändert und verbeßert, damit solche aufs Neue hat können abgeformet werden"*, [a figure of Joseph reworked and improved in clay so that it might be newly moulded].

The model appears to be derived from the engraved portrait *"Joseph Frölig Hof=Taschen spieler"* of 1729 by Christian Friedrich Boetius, with examples inscribed with dates spanning from 1733 to 1758—the latter marking the year following his death. A further example dated 1740 and with similar colouring was in the Robert G. and Ilse Vater Collection, sold at Christie's, London, 16 December 2021, lot 113.

The model is most recently discussed by Vanessa Sigalas and Meredith Chilton, *All Walks of Life, A journey with the Alan Shimmerman Collection, Meissen Porcelain Figures of the Eighteenth Century*, Toronto, 2022, pp. 398-401; and by Sarah-Katharina Andres-Acevedo, *Die autonomen figürlichen plastiken, Johann Joachim Kaendlers und seiner werkstatt zwischen 1731 und 1748*, Stuttgart, 2023, Vol. 2, pp. 55-56.

Comte Anne-Jules de Noailles (1900-1979)

The only son of the Mathieu Fernand de Noailles (1873–1942) and Anna Bibesco-Bassaraba (1876-1933), princesse de Brancovan, the comte was raised in Parisian high society by a mother who held salons, bringing together the most famous intellectuals, writers and artists of the time. A great collector, Anne-Jules donated important pieces from his collection to the Louvre Museum, including fourteen pieces of 18th-century Meissen porcelain, and to the Musée national de la Céramique de Sèvres, he donated twenty pieces of 18th-century Vincennes and Sèvres porcelain.

€ 8,000-12,000

Gravure représentant, Joseph Fröhlich, Hof-Taschen-Spieler, C- F Boëtius (1706–1782), 1729

24

24

CHRISTIAN WILHELM ERNST DIETRICH
Weimar 1712 - 1774 Dresde

Elégants devant une frise sculptée

Elegant figures resting by a carved frieze

Huile sur toile
112,4 x 141,5 cm ; 44¼ by 55¾ in.

Oil on canvas

PROVENANCE

Vente anonyme, Neret-Minet & Associés, Paris, Drouot-Richelieu, 15 novembre 1999, lot 52.

BIBLIOGRAPHIE

Luxury, Love, Legendary Meissen. Fascinating Rococo, cat. exp., Dusseldorf, 2019, p. 82-83.

€ 12,000-18,000

25

PAIRE DE FLAMBEAUX EN BRONZE PATINÉ ET DORÉ D'ÉPOQUE DIRECTOIRE, VERS 1790-1800

A PAIR OF DIRECTOIRE GILT-BRONZE AND PATINATED BRONZE CANDLESTICKS, CIRCA 1790-1800

le fût en forme de vestale sur base cannelée ceinturée de guirlandes de fleurs, la base circulaire à trois niveaux

(2)
Haut. 35 cm; Height. 13 ¾ in

with a vestale-shaped stem, resting on a fluted base decorated with a frieze of laurel leaves, with a circular base with three levels

PROVENANCE

Collection privée, château de la Loire ;
Christie's Paris, 19 décembre 2007, lot 377.

For a similar pair of candlesticks, see *Jean-Marie Rossi, d'un monde à l'autre,* Sotheby's Paris, 11 March 2026, lot 246.

€ 6,000-10,000

26

PENDULE "À L'AUTEL DE VÉNUS" EN BRONZE DORÉ ET ÉBÈNE D'ÉPOQUE LOUIS XVI, VERS 1775, LE MODÈLE ATTRIBUÉ AU BRONZIER ETIENNE MARTINCOURT, LE CADRAN SIGNÉ PAR JOSEPH BUZOT

A LOUIS XVI GILT-BRONZE AND EBONY "ALTAR OF VÉNUS" MANTEL CLOCK, PARIS, CIRCA 1775, THE MODEL ATTRIBUTED TO THE BRONZIER ETIENNE MARTINCOURT, THE DIAL SIGNED BY JOSEPH BUZOT

représentant l'autel de Vénus flanqué de figures de Cupidon présentant une colombe à Vénus, la frise représentant un vol de colombes et des trophées militaires, le socle incrusté d'une frise de feuilles, reposant sur pieds toupie, le cadran en émail de 11 cm signé *Buzot A Paris*, les aiguilles finement ajourées et gravées, le mouvement à suspension en soie, la roue de comptage extérieure taillée en forme d'étoile et numérotée sonnant sur une cloche, les platines à fond plat, la plaque arrière signée comme le cadran
Haut. 44 cm; Height 17 ¼ in

4¼-inch enamel dial signed *Buzot A Paris*, finely pierced and engraved hands, the movement with silk suspension, numbered star-cut outside count wheel striking on a bell, flat bottomed plates, the backplate signed as the dial, the drum surmounted by the Altar of Venus and is flanked by figures of Cupid presenting a Dove to Venus, the frieze below with a mount of doves and martial trophies, the plinth inset with a frieze of leaves, on disc feet

Joseph Buzot, clock maker, received master in 1770.

A similar clock with a dial signed "Buzot, Paris" is at the University of Michigan Museum of Art, while another by Martin Baffert is currently on the Parisian market.

€ 8,000-12,000

25 26 25

27

27

PAIRE D'APPLIQUES EN BRONZE DORÉ DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1775, D'APRÈS UN MODÈLE ATTRIBUÉ À QUENTIN-CLAUDE PITOIN ET DAMBIÈRE

A PAIR OF LATE LOUIS XV GILT-BRONZE THREE-LIGHT WALL LIGHTS, CIRCA 1775, AFTER A MODEL ATTRIBUTED TO QUENTIN-CLAUDE PITOIN AND DAMBIÈRE

à trois lumières, le fût orné d'un vase garni de fruits et surmonté par un nœud de ruban, le culot terminé en feuilles d'acanthe et graines, les binets cannelés ; (*percées pour l'électricité, quelques retouches à la dorure*)
(2)
Haut. 55 cm, larg. 35 cm;
Height 21 ⅔ in, width 13 ¾ in

the stem decorated with a vase filled with fruits and surmounted by a ribbon knot, the base ending in acanthus leaves and seeds, the sockets fluted; (*pierced for electricity, the gilding partly refreshed*)

PROVENANCE

Vente Coutau-Bégarie, Drouot, Paris, 25 février 2022, lot 186

These wall lights are inspired by a model attributed to Quentin-Claude Pitoin and Dambière, preserved at Versailles, and illustrated in H. Ottomeyer and P. Pröschel et al.,*Vergoldete Bronzen*, vol. I, Munich, 1989, p. 231, fig. 4.1.14. Comparable models are also illustrated in E. Dumonthier, *Les bronzes du Mobilier National, bronzes d'éclairage et de chauffage,* Paris, 1911, plate 3, fig. 6, pp. 100–1, and S. Eriksen, *Early Neoclassicism in France*, London, 1974, p. 354, pl. 211.

€ 6,000-10,000

28

28

PENDULE CAGE EN BRONZE DORÉ D'ÉPOQUE LOUIS XVI, PARIS, VERS 1785, LE CADRAN SIGNÉ LOUIS BERTHOUD ET JOSEPH COTEAU

A LOUIS XVI GILT-BRONZE "PENDULE CAGE", PARIS, CIRCA 1785, THE DIAL SIGNED LOUIS BERTHOUD AND SIGNED JOSEPH COTEAU

la caisse rectangulaire à galerie ornée de panneaux vitrés et motifs végétaux en relief, sur un socle en marbre Griotte d'époque postérieure, le cadran en émail de 19 cm signé *Louis Berthoud*, et signé *Coteau* sous le VI, le grand mouvement circulaire à suspension en soie, la roue de comptage extérieure en forme d'étoile sonnant sur une cloche, signé sur la plaque arrière comme le cadran
Haut. 50 cm; Height 19 ¾ in

7½-inch enamel dial signed *Louis Berthoud*, and also signed *Coteau* below VI, the large circular movement with silk suspension, star-cut outside count wheel striking on a bell, signed on the backplate as the dial, the rectangular case with baluster gallery above glazed panels and boldly cast foliate mounts, on a later associated griotte marble plinth

PROVENANCE

Sotheby's Paris, 14 mai 2014, lot 247

€ 8,000-12,000

29

SECRÉTAIRE À ABATTANT EN LAQUE DE CHINE, VERNIS PARISIEN, PLACAGE DE BOIS DE VIOLETTE, AMARANTE ET SATINÉ ET BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1775-1780, ESTAMPILLE DE PIERRE-HARRY MEWESEN

A LOUIS XVI GILT-BRONZE MOUNTED CHINESE LACQUER, PARISIAN VARNISH, AMARANTH, KINGWOOD AND SATINÉ VENEERED SECRETAIRE, CIRCA 1775-1780, STAMPED BY PIERRE-HARRY MEWESEN

ouvrant à un tiroir, un abattant découvrant cinq petits tiroirs et plusieurs compartiments, et deux vantaux en partie basse découvrant plusieurs compartiments, le revers de l'abattant garni d'un maroquin noir doré aux petits fers, les montants à pans coupés à cannelures simulées sommés de chapiteaux, à décor de paysages lacustres, dessus de marbre blanc, estampillé *P.H. MEWESEN* et *JME*
Haut. 143,5 cm, larg. 93 cm, prof. 41,5 cm ;
Height 56 ½ in, width 36 ⅔ in, depth 16 ⅓ in

opening with one drawer, a drop-front revealing five small drawers and several compartments, with two lower doors opening to multiple compartments, the drop-front lined with a gilt-tooled black morocco writing surface, the chamfered corners with simulated fluting topped by capitals, decorated with lakeside landscapes, with a white marble top, stamped *P.H. MEWESEN* and *JME*

PROVENANCE

Collection Madame P.;
Hampel, Munich, 24 septembre 2020;
Marc Arthur Kohn, Drouot, Paris, 15 février 2022, lot 87

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le mobilier français du XVIIIe siècle*, Paris 1989, p. 566
J. Nicolay, *L'art et la manière des maîtres ébénistes français au XVIIIe siècle*, Paris 1976, I, p. 314

Voir notice complète sur sothebys.com/PF2690

€ 30,000-50,000

30

FLACON À PARFUM EN OR 14K ET JASPE SANGUIN, FABERGÉ, PAR MIKHAEL PERKHIN, SAINT-PETERSBOURG, VERS 1890

A FABERGÉ TWO-COLOUR 14 K GOLD-MOUNTED BLOODSTONE SCENT BOTTLE, WORKMASTER MIKHAIL PERKHIN, ST-PETERSBURG, CIRCA 1890

les montures dans le style rocaille, *poinçons : titre 56 avec ville, orfèvre et numéro d'inventaire partiellement lisible 44610?*
Haut. 81 mm, height. 3 ⅛ in, poids brut. 76 gr;
gross weight. 2.44 oz.

Veuillez noter que le 27 juillet 2022, les États-Unis ont imposé des droits de douane sur certains produits russes. Ce lot peut être soumis à des droits de douane lors de son importation aux États-Unis. Le montant des droits de douane dus est un pourcentage de la valeur déclarée à l'entrée aux États-Unis.

in Rococo taste, carved of bloodstone, with chased yellow and pink gold foliate and scrollwork mounts, the lid with a similarly decorated chased gold openwork finial, struck to mount with *workmaster's initials, 56 standard, partially indistinct scratched inventory number 44610?*

Please note that on 27 July 2022 the United States imposed import tariffs on certain Russian goods. This lot may be subject to a tariff upon import into the United States. The amount of the import tariff due is a percentage of the value declared upon entry into the United States.

Voir notice complète sur sothebys.com/PF2690

€ 10,000-14,000

30

31

□ **31**

BOUILLOIRE ET CAFETIÈRE EN CUIVRE PATINÉ ET DORÉ, PROBABLEMENT MANUFACTURE DE CUIVRE DEMIDOFF, OURAL, VERS 1770

A RUSSIAN PATINATED AND GILT COPPER KETTLE AND COFFEE POT, PROBABLY DEMIDOFF MANUFACTORY, CIRCA 1760

à décor repoussé de guirlandes de fleurs, de chinoiseries et d'enroulements, les montures dorées, le bec verseur en oiseau, l'anse de la bouilloire cannée
(2)
Haut. bouilloire. 34 cm, height. kettle. 13 ½;
Haut. cafetière. 17 cm, height coffee pot. 6 ¾ in

Veuillez noter que le 27 juillet 2022, les États-Unis ont imposé des droits de douane sur certains produits russes. Ce lot peut être soumis à des droits de douane lors de son importation aux États-Unis. Le montant des droits de douane dus est un pourcentage de la valeur déclarée à l'entrée aux États-Unis

with a floral and scrolling garland repoussé decoration, with a bird spout, the kettle handle caned

Please note that on 27 July 2022 the United States imposed import tariffs on certain Russian goods. This lot may be subject to a tariff upon import into the United States. The amount of the import tariff due is a percentage of the value declared upon entry into the United States.

Voir notice complète sur sothebys.com/PF2690

€ 5,000-8,000

32

32

JOHANN ALEXANDER THIELE
Erfurt 1685 – 1752 Dresde

Vues présumuées de Constantinople

Presumed Views of Constantinople

Huile sur toile, une paire
Le premier, signé en bas au centre sur un rocher (peu lisible) *Thiell*
(I) 89,7 x 122,8 cm ; 35¼ by 48⅜ in. ;
(II) 89,8 x 123 cm ; 35⅜ by 48⅜ in.
(2)

A pair, both oil on canvas
The former signed lower centre on a rock (barely legible) *Thiell*

PROVENANCE

Vente anonyme, Bonhams, Londres, 3 décembre 2014, lot 27.

BIBLIOGRAPHIE

Luxury, Love, Legendary Meissen. Fascinating Rococo, cat. exp., Dusseldorf, 2019, p. 77-79.

Voir notice complète sur sothebys.com/PF2690

€ 30,000-40,000

33

SUITE DE QUATRE CHAISES EN BOIS REPATINÉ MARRON ET DORÉ, ALLEMAGNE DU SUD, PROBABLEMENT ANSBACH, VERS 1735-1740

A SET OF FOUR SOUTH GERMAN BROWN REPATINATED AND GILTWOOD CHAIRS, PROBABLY ANSBACH, CIRCA 1735–1740

à dossier droit, cannées, sommé d'une coquille entourée de feuilles d'acanthe, sur quatre pieds galbés terminés en torsades et rejoints par une entretoise centrée d'un ornement floral
(4)
Haut. 121 cm, larg. 51 cm, prof. 52 cm ;
Height. 47 ⅔ in, width 20 in, depth. 20 ½ in

topped with a shell surrounded by acanthus leaves, caned, resting on four cabriole legs ending in twists and joined by a stretcher with a floral ornament in the centre

BIBLIOGRAPHIE COMPARATIVE

H. Kreisel, *Die Kunst des deutschen Möbels*, Munich, 1968, fig 823.
C. Graf von Preilx, *Die Mobel der residez Ansbach*, Prestel Verlag, 1999, fig. 38, page 148

This set of chairs is similar to a set comprising two armchairs, four chairs, and stools, in the Margrave's bedroom at the Ansbach Residence. They are characterized by the use of a similar brown patina and carved gilt elements. Our chairs are distinguished by the presence of caning to the back, reinforcing the chromatic contrast, as well as the small inwards profile of the legs.

€ 15,000-25,000

34

PAIRE DE COMMODES EN MARQUETERIE D'AMARANTE ET SATINÉ ET BRONZE DORÉ DE STYLE LOUIS XV

A PAIR OF LOUIS XV STYLE GILT-BRONZE MOUNTED AMARANTH AND BOIS SATINÉ COMMODES

ouvrant à deux tiroirs, à décor de larges bouquets floraux dans des cartouches rocaille, sur des pieds galbés munis de sabots, dessus de marbre Brèche de Médous, l'une porte une estampille apocrypge *N*PETIT et JME deux fois, l'autre une estampille apocryphe JME ; (comprenant des éléments anciens)*
(2)
Haut. 89 cm , larg. 140 cm, prof. 67 cm ;
Height 35 in, width 55 in, depth 26 ⅓ in

opening with two drawers, decorated with large floral bouquets within rocaille cartouches, standing on cabriole legs fitted with hoof-feet, with a Brèche de Médous marble top, one with apocryphe stamp *N*PETIT and JME twice, the other with apocryph stamped JME; (comprising ancient elements)*

PROVENANCE

Jacques Seligmann, Paris;
Madame Henry Walters (1859-1943);
Parke-Bernet Galleries Inc., New York, 3 mai 1941, lots 1430 et 1431;
Christie's, New York, 7 juin 2013, lot 316

€ 20,000-30,000

Swinton House, vue depuis l'est

RARE SERVICE DE TABLE ET DE DESSERT EN PORCELAINE MARCOLINI DE MEISSEN, FIN DU XVIIIE SIÈCLE

A RARE MEISSEN MARCOLINI PORCELAIN PART-DINNER AND DESSERT SERVICE, LATE 18TH CENTURY

décoré de grandes gerbes de fleurs et de petits bouquets épars, les soupières et les corbeiiles d'après un modèle de J.C. Schoenheit, avec des masques en tête de bélier, appliqués de guirlandes de laurier et de fleuris, les contours à bordure dorée, comprenant:
une grande soupière ovale, son couvercle et son présentoir, largeur du présentoir 16 ⅞ in; 43 cm;
une soupière ovale plus petite, son couvercle et son présentoir, largeur du présentoir 15 ½ in; 39,5 cm;
dix-neuf assiettes de table, 10 in; 24,5 cm diam.;
treize assiettes à soupe, 9 in; 23 cm diam.;
seize assiettes à dessert réticulées, 9 ½ in; 24 cm diam.;
une grande corbeille ovale réticulée, sur pieds-griffes, largeur 15 in; 38,1 cm diam.;
Une paire de corbeilles réticulées sur piédouche, largeur 11 ¾ in; 30 cm.;
Une paire de seaux à glace, leur couvercle et leur doublure;
Trois rafraichissoirs;
et un rafraichissoir plus petit;
Deux verrières;
Trois plats ovales de taille différente, largeur 13 ¼ in; 33,5 cm-18 ⅛ in; 46 cm;
Trois plats circulaires de taille différente, diams. 11 ⅞ in; 30 cm-15 ⅛ in; 38,5 cm;
Deux plats creux, diam. 10 ¼ in; 26 cm;
Trois jattes triangulaires de taille différente, largeur 10 ⅞ in; 27,5 cm -12 ¾ in; 32,5 cm;
Trois jattes en forme de feuilles, les anses en branche;
Deux jattes ovales en forme de feuille,
Une saucière à double bec verseur et deux anses ;
Une jatte carrée;
Deux jattes losangiques;
Cinq pots à crème et leur couvercle,
marque aux épées croisées, astérisques et tiret bleu sous couverte, numéros en creux, plusieurs numéros de peintre, quelques pièces avec la marque F du doreur
on ajoute un bol carré en porcelaine de Nymphenbourg, XXe siècle, *marque imprimée, numéros du peintre*
(100)

painted with large sprays of flowers and smaller bouquets and sprigs, the tureens and baskets, modelled by J.C. Schoenheit, with ram's-head masks, and applied hanging laurel wreaths and flower garlands, gilt-dentil borders, comprising:
one large oval tureen, cover and stand, width of stand 16 ⅞ in; 43 cm;
one smaller oval tureen, cover and stand, width of stand 15 ½ in; 39.5 cm;
nineteen dinner plates, 10 in; 24.5 cm diam.
thirteen soup plates, 9 in; 23 cm diam.;
sixteen reticulated dessert plates, 9 ½ in; 24 cm diam.;
one large reticulated oval basket on paw feet, width 15 in; 38.1 cm diam.;
a pair of reticulated footed baskets, width 11 ¾ in; 30 cm.;
a pair of ice pails, covers and liners;
three bottle coolers;
a further smaller bottle cooler;
two monteiths;
three oval serving dishes, in three sizes, widths 13 ¼ in; 33.5 cm-18 ⅛ in; 46 cm;
three circular serving dishes in three sizes, diams. 11 ⅞ in; 30 cm-15 ⅛ in; 38.5 cm;
two round dishes, diam. 10 ¼ in; 26 cm;
three large triangular dishes with two sizes, widths 10 ⅞ in; 27.5 cm-12 ¾ in; 32.5 cm;
three leaf-shaped dishes with vine handles;
two leaf-shaped oval dishes,
one two-handled double-lipped sauceboat;
one square dish;
two lozenge-shaped dishes;
five pot-de-crème and covers,
crossed swords marks, asterisk and dashes in underglaze-blue, impressed numerals, various painters' numerals, some pieces with gilder's mark F.
together with a Nymphenburg square bowl, 20th century, *printed mark, painters' numerals*

PROVENANCE

Par tradition, Henri, duc de Bordeaux, comte de Chambord (1820-1883);
Par tradition, par descendance à son neveu Enrico Giorgio, Principe di Parma, comte de Bardi (1851-1905);
Lord Revelstoke, qui achète le service à Venise;
Samuel Cunliffe-Lister, 1et baron Masham of Swinton (1815-1906), acquis au précédent, après 1886, par l'intermédiaire du marchand Frederick Davis & Son pour £15;
puis par descendance à sa petite-fille et héritière Mary Constance "Molly" Boynton (1890-1974), épouse de Philip Lloyd-Greame (qui prit le nom de Cunliffe-Lister), 1er comte de Swinton;
The Earls of Swinton, Swinton House, Masham, Yorkshire, Christie's, 20-21 octobre 1975, lot 323 (partie de lot);
Kunsthandel Heide Hübner, Würzburg;
Collection E.A. Titgemeyer Osnabrück, acquis au précédent en 1976;
Acquis au précédent en 2024.

Swinton Park, Masham

Much of the collection at Swinton Park, of which the present service once formed a part, was assembled by Samuel Cunliffe Lister (1815–1906), who acquired the house and the majority of its contents in 1883. He formed a notable collection of French furniture and objets d'art, establishing himself as a discerning connoisseur of 18th-century mounted porcelain in the tradition of French *ancien régime* collecting. Baron Masham built his collection through a combination of dealers, auction purchases, and personal networks. He is recorded as having bought from the dealer Davis of Pall Mall and sought advice from John Charles Robinson, first curator of the South Kensington Museum (now the Victoria and Albert Museum). Important works from his collection have since reappeared on the market, including an exceptional three-piece garniture sold at Sotheby's, Paris (*Treasures from the Prestigious Qizilbash Collection*, 28–29 November 2016, lot 9, €1,147,500) and a Chinese black and gold pot-pourri vase sold at Sotheby's, London (*The Dimitri Mavrommatis Collection*, 8 July 2008, lot 64, £2,169,250).

The present service is recorded in the Swinton Park 'Inventory of decorative furniture and works of Art, china etc., bought since the year 1886':

"*Nr 125. 1 Old Dresden China dinner, desert & coffee service, of 302 pieces, painted with flowers on a white ground. Bought from Lord Revelstoke, who bought it at Venice, supposed from the Count de Bardi who inherited it from the Count de Chambord*' / acquired from the merchant Davis for £15.00."

(Swinton and Middleham Estate Records (ZS), North Yorkshire Archives, Box 21/4).

The same inventory also notes 102 knives, apparently ensuite. Samuel purchased Swinton Park in 1883 from George Danby Affleck, for £400,000. He spent a further £100,000 on alterations, and then also purchased furniture and pictures for the interiors. Parts of the collections were dispersed in auctions: on 13-16 May 1947 with Messrs. Hollis & Webb, and then at Christie's, London in October, November and December 1975, and subsequently at Sotheby's in 2023 and 2024.

€ 8,000-12,000

36

QUATRE FIGURINES REPRÉSENTANT DES MUSICIENS EN PORCELAINE DE LUDWIGSBOURG DE LA SÉRIE DES 'GROSSE MUSIKSOLI', VERS 1765-1770

FOUR LUDWIGSBURG PORCELAIN FIGURES OF MUSICIANS FROM THE 'GROSSE MUSIKSOLI' SERIES, CIRCA 1765-70

d'après un modèle de Johann Christian Friedrich Wilhelm Beyer, comprenant deux jeunes femmes jouant de la guitare et d'une épinette, et deux hommes jouant du cor et du violon, tous représentés nus, sur une base rectangulaire avec divers accessoires, trois recouverts d'un tissu drapé, *marque aux LL entrelacés en bleu, trois avec des marques en rouge-fer Lg. 242., Lg. 243. et I.a 244(?), possibles marques d'inventaires, la guitariste avec lettre B en émail bleu, le joueur de cor avec la lettre S en rouge-fer, plusieurs marques en creux et gravées*
(4)
Haut. du plus grand 8 ¾ in; 22,3 cm

modelled by Johann Christian Friedrich Wilhelm Beyer, comprising two female musicians as a guitar player and spinet player, and two male musicians as a horn player and violinist, all modelled in a state of undress, upon rectangular bases with various accoutrements, three modelled with draped patterned fabric, *crowned interlaced CC marks in underglaze-blue, three with marks in iron-red enamel Lg. 242., Lg. 243. and I.a 244(?) respectively, possibly inventory marks, the guitar player with letter B mark in blue enamel, the horn player with letter S in iron-red enamel, various impressed and incised marks*

PROVENANCE

Dott. Guido Rossi, Milan, d'après une étiquette sur les figurines.

Other examples of these models are illustrated by Hans Dieter Flach, *Ludwigsburger Porzellan, Fayence, Steingut, Kacheln, Fliesen*, Stuttgart, 1997, p. 544, no. 326 (horn player) p. 564, no. 502 (spinet player), p. 564, no. 506 (guitar player) and p. 545, no. 332 (violin player); the models are attributed to Beyer on p. 389, and were first created circa 1763.

A model of the horn player from this series, from the Ehlen Collection, was sold at Sotheby's, Cologne, 6 March 2024, lot 84.

€ 10,000-15,000

37

38

37

PAIRE DE POTS-POURRIS EN PORCELAINE JAPONAISE, ARITA, VERS 1700, LES MONTURES EN BRONZE REDORÉ D'ÉPOQUE RÉGENCE, VERS 1720

A PAIR OF FRENCH RÉGENCE GILT-BRONZE MOUNTED JAPANESE PORCELAIN POTS-POURRIS, THE PORCELAIN ARITA, CIRCA 1700, THE MOUNTS CIRCA 1720

le couvercle légèrement bombé muni d'une prise, à décor Imari de réserves circulaires renfermant des figures, ornées en rouge de fer, noir et or sur un fond bleu et blanc à décor « craquelé glace », la monture ajourée et ciselée de rinceaux feuillagés, reposant sur un piédouche godronné; (*reprises à la dorure de la galerie ajourée*)
(2)
Haut. 15 cm, diam. 18,5 cm ;
Height 6 in, diam. 7 ¼ in

the slightly domed lid with a porcelain handle, the body decorated with circular reserves enclosing figures decorated in red-iron, black and gilt on a blue and white cracked ice ground, fitted with a pierced gilt-bronze border chased with scrolling foliate motifs, raised on a similarly chased and gadrooned gilt-bronze foot; (*bronzes regilt, transformations to the pierced frieze)*

Voir notice complète sur sothebys.com/PF2690

€ 12,000-18,000

□ **38**

VASE POT-POURRI ET SON COUVERCLE EN PORCELAINE DE SAINT-CLOUD ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1740

A GILT-BRONZE MOUNTED SAINT-CLOUD WHITE PORCELAIN POT-POURRI VASE AND COVER, THE PORCELAIN CIRCA 1740, THE MOUNTS LOUIS XV PERIOD

l'épaule et le couvercle ajourés, appliqués de guirlandes de fleurs, la base en forme de rochers, la galerie ajourée en bronze doré, la monture sur quatre pieds en grenade
Hauteur 10 ⅜ in; 26,5 cm

with pierced shoulder and domed cover, applied with garlands of leafy flower vines, upon a rockwork mound base, with a gilt-bronze pierced gallery at the rim of the vase, the rockwork affixed with bronze trailing flower vines, raised on a bronze mount supported by four pomegranate-form feet

PROVENANCE

Sotheby's Londres, 25 juin 1968, lot 53 (acheté par Patch pour £550);
Christie's Londres, 3 décembre 1984, lot 12.

A further St. Cloud pot-pourri vase of this form, mounted in a very similar manner with gilt-bronze water weeds, was sold at Parke Bernet Galleries, Inc., New York, 22 February 1974, lot 246.

€ 5,000-7,000

39

PETIT BUREAU PLAT EN MARQUETERIE DE BOIS DE BOUT DE VIOLETTE ET DE ROSE ET BRONZE REDORÉ D'ÉPOQUE LOUIS XV, VERS 1745, ESTAMPILLE DE PIERRE IV MIGEON

A LOUIS XV GILT-BRONZE MOUNTED KINGWOOD AND TULIPWOOD MARQUETRY SMALL BUREAU PLAT, CIRCA 1745, STAMPED BY PIERRE IV MIGEON

ouvrant à un tiroir central et deux tiroirs sur les côtés, orné de tiroirs simulés, le plateau à décor d'une marqueterie florale dans des encadrements, dessus maroquin rouge doré aux petits fers, sur des pieds galbés munis de sabots, estampillé *MIGEON*
Haut. 73 cm, larg. 113 cm, prof. 59 cm ;
Height 28 ¾ in, width 44 ½ in, depth 23 ¼ in

opening with a central drawer and two side drawers, the opposite side with dummy drawers, the shaped top decorated with floral marquetry within panels, with a gilt-tooled red morocco leather top, on curved legs fitted with hoof-feet, stamped *MIGEON; (bronzes regilt)*

PROVENANCE

Collection de Rt. Hon. the Dowager Lady Foley;
Rosenberg & Stiebel, 1961;
Collection Lesley et Emma Sheafer, legs de Emma A. Sheafer, 1973;
Sotheby's, New York, 27 octobre 2017, lot 13

EXPOSITION(S)

The Lesley and Emma Sheafer Collection: A Selective Presentation, The Metropolitan Museum of Art, New York, 1975

BIBLIOGRAPHIE

Cat. exp., Yvonne Hackenbroch and James Parker, The *Lesley and Emma Sheafer Collection: A Selective Presentation,* New York, 1975, cat. no. 8

Pierre IV Migeon, cabinetmaker, received master in 1725.

◉ € 15,000-25,000

THE NYMPHENBURG PORCELAIN HOFSERVICE

The distinguished 'Hofservice', produced by the Nymphenburg porcelain manufactory, ranks among the most important expressions of eighteenth-century Bavarian court porcelain. The porcelain scholar Friedrich Hofmann first suggested that the service was made for the court of Elector Maximilian III Joseph (1727–1777), a view supported by the related garniture of five vases decorated in closely comparable style and preserved in the Munich Residenzmuseum.

The service exemplifies the manufactory's early mastery of form and decoration, combining elegantly modelled shapes with exceptionally finely painted naturalistic flowers and foliage and often incorporating moths and other insects against the white ground. Conceived not merely for practical use but as a statement of dynastic prestige and cultivated taste, it reflects the refinement of courtly life in Bavaria under the electors. The decoration has been attributed to Joseph Zächenberger (1732-1802), whose hand is associated with some of the most sophisticated painted ornament of the period.

Zächenberger worked at Nymphenburg from circa 1760–70, where he was trained by his father Anton and J. Ruffini. After leaving the factory, he spent seven years producing sumptuous painted silk panels for a room in the city palace of Joseph Ferdinand Reichsgraf von Rheinstein-Tattenbach (1723–1802), one of Bavaria's wealthiest figures and Lord Chamberlain to the Munich court; these works are now preserved in the Bavarian National Museum (inv. no. 51/103.1-147).

40

GRAND PLAT CIRCULAIRE EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

A NYMPHENBURG PORCELAIN LARGE DISH FROM THE 'HOFSERVICE', CIRCA 1760-65

peint probablement par *Joseph Zächenberger,* avec un large bouquet de fleurs dont deux roses rose et une tulipe rouge, un grand papillon et un autre plus petit, un papillon de nuit et un scarabée sur le bord, la bordure avec des fleurs éparpillées, enroulements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *marques en creux représentant un bouclier et une lettre illisible, peut-être W, sur le bord intérieur du pied, chiffre 2 en creux*
Diamètre 15 ⅜ in; 39 cm

painted, probably by Joseph Zächenberger, with a large bouquet of flowers including two pink roses and a red tulip, and a large butterfly, with a further butterfly, a moth and a beetle at the rim, with scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rim, *impressed shield mark and indistinct letter, perhaps W, to inside edge of footrim, impressed numeral 2*

€ 12,000-18,000

41

DEUX ASSIETTES EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

TWO NYMPHENBURG PORCELAIN PLATES FROM THE 'HOFSERVICE', CIRCA 1760-65

peintes probablement par *Joseph Zächenberger,* chacune avec un bouquet de fleurs dont des roses, des oeillets, une avec un papillon, la seconde avec deux insectes au centre, la bordure avec des fleurs éparpillées, encadrements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *une avec une croix en creux à côté de la bordure et lettre V gravée, la seconde avec numéro 3 en creux à côté de la bordure et lettre A gravée sur le bord*
(2)
Diamètre 10 in; 25,5 cm

painted, probably by Joseph Zächenberger, each with a bouquet of flowers, including tulips, roses and carnations, one with a butterfly, the other with two insects in the centre, and with scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rims, *one with impressed cross and I near footrim and incised V to inside edge of foot rim, the second with impressed 3 near footrim and incised A to inside edge of footrim*

Voir notice complète sur sothebys.com/PF2690

€ 6,000-10,000

42

DEUX ASSIETTES EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

TWO NYMPHENBURG PORCELAIN PLATES FROM THE 'HOFSERVICE', CIRCA 1760-65

peintes probablement par *Joseph Zächenberger,* chacune avec un bouquet de fleurs dont des tulipes et des roses, une avec un papillon sphinx au centre et des papillons sur le marli, la seconde avec deux coccinelles au centre et un papillon sur le marli, la bordure avec des fleurs éparpillées, encadrements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *la première avec numéro 3 en creux sur le bord, la seconde avec lettre V gravée à l'intérieur de la bordure*
(2)
Diamètre 10 in; 25,5 cm

painted, probably by Joseph Zächenberger, each with a bouquet of flowers, including tulips and roses, one with a hawk moth in the centre and butterflies at the rim, the other with two ladybirds in the centre and a butterfly at the rim, both with scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rims, *the first with impressed numeral 3 near footrim, the second with incised V to inside edge of footrim*

PROVENANCE

La première assiette
Christie's Genève, 17 novembre 1980, lot 18.

La seconde assiette
Collection privée du Palatinat;
Lempertz Cologne, 29 mai 2020, lot 855;
Acquis lors de cette vente.

€ 6,000-10,000

43

43

DEUX ASSIETTES EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

TWO NYMPHENBURG PORCELAIN PLATES FROM THE 'HOFSERVICE', CIRCA 1760-65

peintes probablement par *Joseph Zächenberger,* chacune avec un bouquet de fleurs dont des narcisses et des pivoines, l'une avec un papillon au centre, la seconde avec trois coccinelles et des insectes, la bordure avec des fleurs éparpillées, enroulements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *la première avec lettre W en creux à côté de la bordure, la seconde avec numéro 2 en creux à côté de la bordure*
(2)
Diamètre 10 ⅛ in; 25,7 cm

painted, probably by Joseph Zächenberger, each with a bouquet of flowers, including narcissus and peonies, one with a butterfly in the centre, the other with three ladybirds and scattered insects, the rims with scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rims, *the first with impressed W near footrim, the second with impressed numeral 2 near footrim*

PROVENANCE

La seconde assiette:
Hans H. Mischell, Cologne;
Collection privée du Palatinat;
Lempertz, Cologne, 29 mai 2020, lot 857;
Acquis lors de cette vente.

€ 6,000-10,000

44

GRAND PLAT CIRCULAIRE EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

A NYMPHENBURG PORCELAIN LARGE DISH FROM THE 'HOFSERVICE', CIRCA 1760-65

peint probablement par *Joseph Zächenberger,* avec un large bouquet de fleurs dont deux roses rose et une tulipe rouge, un grand papillon et un autre plus petit, un papillon de nuit et un scarabée sur le bord, la bordure avec des fleurs éparpillées, enroulements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *marques en creux représentant un bouclier et une lettre illisible, peut-être W, sur le bord intérieur du pied, chiffre 2 en creux*
Diamètre 15 ⅜ in; 39 cm

painted, probably by Joseph Zächenberger, with a large loose bouquet of flowers including two pink roses and a red peony, and three small butterflies, with a further butterfly and scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rim, *impressed shield mark, numeral 2, incised V to inside edge of footrim*

A large dish of similar size, 33.6 cm diameter, from the Ludwig Darmstädter Collection, Berlin, sold, Rudolph-Lepke's Kunst-Auctions-Haus, Berlin, March 24-26, 1925, lot 266. Another large dish of this approximate size, 35.9 cm diameter, with incised numeral 3, from the Property of Mrs. H. Graves Terwilliger, was sold at Parke Bernet Galleries, Inc., New York, 22 April 1982, lot 126.

€ 8,000-12,000

44

45

DEUX ASSIETTES EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

TWO NYMPHENBURG PORCELAIN PLATES FROM THE 'HOFSERVICE', CIRCA 1760-65

peintes probablement par *Joseph Zächenberger,* chacune avec un bouquet de fleurs, dont des roses et des oeillets, avec un papillon, la bordure avec des coccinelles, des fleurs, des insectes, enroulements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *une avec un symbole en creux et numéro 2 à côté de la bordure, la seconde avec numéro 3 en creux à côté de la bordure*
(2)
Diamètre 10 ⅛ in; 25,7 cm

painted, probably by Joseph Zächenberger, each with a bouquet of flowers, including roses and carnations, and with a butterfly, the rim with two ladybirds, scattered flowers and insects below a gilt scrollwork and blue line border within the gilt-edged shaped rims, *one with impressed symbol and numeral 2 near footrim, the other with impressed numeral 3 near footrim*

€ 6,000-10,000

45

46

□ 46

ASSIETTE EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

A NYMPHENBURG PORCELAIN PLATE FROM THE 'HOFSERVICE', CIRCA 1760-65

peinte probablement par *Joseph Zächenberger,* avec un large bouquet de fleurs dont une tulipe violette et un grand papillon sur une tulipe jaune, plusieurs insectes sur le bord, la bordure avec des fleurs éparpillées, enroulements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *marques en creux représentant un bouclier, monogramme LP en creux, M et numéro 4 à l'intérieur de la bordure*
Diamètre 10 ⅛ in; 25,7 cm

painted, probably by Joseph Zächenberger, with a bouquet of flowers including a purple tulip and a large butterfly resting on a yellow tulip, with further insects at the rim and scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rim, *impressed shield mark, impressed LP monogram, M and numeral 4 to inside edge of footrim*

€ 3,000-5,000

□ 47

NEUF PUTTI EN PORCELAINE BLANCHE DE LA MANUFACTURE DE BERLIN (K.P.M) DU CENTRE DE TABLE 'GEBURT DER SCHÖNHEIT', APRÈS 1945

NINE BERLIN (K.P.M.) WHITE PORCELAIN FIGURES OF PUTTI FROM THE 'GEBURT DER SCHÖNHEIT' TABLE CENTREPIECE, POST-1945

d'après le modèle de Paul Scheurich, comprenant quatre putti chevauchant des dauphins et cinq putti assis sur des bases en vagues, *marques en bleu au sceptre , 3 avec la marque S en bleu pour la période 1944-1957, diverses marques en creux*
Hauteur de la plus grande 9 ⅛ in; 23 cm

modelled by Paul Scheurich, comprising four putti riding small dolphins, and five putti seated on seafoam pedestals, *sceptre marks in underglaze-blue, 3 with S mark in underglaze-blue for 1944-1957 period, various impressed marks*

BIBLIOGRAPHIE COMPARATIVE

Erich Köllmann, *Berliner Porzellan 1763-1963*, Vol. I, Braunschweig, 1966, pp. 153f.
Christian Lechelt, '*Porzellan und Politik, Der Tafelaufzentrum "Geburt der Schönheit" von Paul Scheurich*', *Keramos*, 196, 2007, pp. 59-92.
Johannes Rafael, '*Paul Scheurich. Porzellane für die Staatliche Porzellan-Manufaktur Berlin. Der Tafelschmuck Die Geburt der Schönheit*', *Keramos*, 240, 2018.

€ 5,000-7,000

48

QUATRE FIGURINES EN PORCELAINE BLANCHE DE BERLIN (K.P.M) DU CENTRE DE TABLE 'GEBURT DER SCHÖNHEIT', APRÈS 1945

FOUR BERLIN (K.P.M.) WHITE PORCELAIN FIGURES FROM THE 'GEBURT DER SCHÖNHEIT' TABLE CENTREPIECE, POST-1945

d'après un modèle de Paul Scheurich, comprenant:
une figurine de Triton et une néréiède, Triton tenant dans sa main une perle, une néréide allongée derrière lui et un putto à ses pieds;
deux naïades et un triton, chacun chevauchant un hippocampe, émergent de la base en forme de flots,
sur le groupe du triton marque en bleu au sceptre, les hippocampes avec marque en bleu au sceptre avec KPM, toutes avec lettres Lü en creux
Hauteur de la plus grande 21 ⅝ in; 55 cm

modelled by Paul Scheurich, comprising:
a figure group of Triton and a nerieid, with Triton holding a pearl in his outstretched hand, with a reclining nereid behind him and a putto at his feet;
two naiad figures and a triton figure, each riding on the back of a hippocamp, emerging from waves out of the shaped stepped base, *the triton group with sceptre mark in underglaze-blue, the hippocamp figures with sceptre mark over KPM in underglaze-blue, all with impressed letters Lü*

BIBLIOGRAPHIE COMPRATIVE

E. Köllmann, *Berliner Porzellan 1763-1963*, Vol. I, Braunschweig, 1966, pp. 153f;
C. Lechelt, 'Porzellan und Politik, Der Tafelaufzentrum "Geburt der Schönheit" von Paul Scheurich'; *Keramos*, 196, 2007, pp. 59-92;
J. Rafael, 'Paul Scheurich, Porzellane für die Staatliche Porzellan-Manufaktur Berlin, Der Tafelschmuck Die Geburt der Schönheit', *Keramos*, 240, 2018.

€ 10,000-15,000

49

JACQUES DE LAJOÜE
Paris 1686 - 1761

Fontaine dans un parc dominant un bassin et des cascades

Garden view with fountains and falls

Huile sur toile
Signé en bas à gauche *LAÏOUE*
45,8 x 54,8 cm ; 18 by 21⅝ in.

Oil on canvas
Signed lower left *LAÏOUE*

PROVENANCE

Galerie Heim, Paris, en 1960 ;
Collection de Mrs L. Copley Thaw, New York, en 1984 ;
Par qui vendu (*Property from the Collection of Mrs L. Copley Thaw*), Sotheby's, New York, 6 juin 2013, lot 77 (vendu 28 125 $);
Où acquis.

BIBLIOGRAPHIE

Connaissance des Arts, mars 1960 ;
M. Roland Michel, *Lajoüe et l'Art Rocaille*, Paris, 1984, p. 217-218, n° P. 168, fig. 148.

€ 15,000-20,000

50

TABLE DE MILIEU EN BOIS SCULPTÉ ET REDORÉ D'ÉPOQUE RÉGENCE, VERS 1720, PROBABLEMENT D'APRÈS UN DESSIN DE JEAN-BERNARD TURREAU, DIT TORO

A RÉGENCE CARVED GILTWOOD CENTRE TABLE, CIRCA 1720, AFTER A DRAWING BY JEAN-BERNARD TURREAU, DIT TORO

à décor de feuillages, rinceaux et cartouches, centrée d'un mascaron, les pieds galbés ornés de dauphins stylisés réunis par une entretoise centrée d'un tournesol, dessus de marbre rouge du Languedoc
Haut. 84 cm, larg. 158 cm, prof. 80 cm ;
Height 33 in, width 62 ¼ in, depth 31 ½ in

decorated with foliage, scrolls, and cartouches, centered by a mascaron, the curved legs adorned with stylized dolphins, joined by a stretcher centered with a sunflower, with a rouge du Languedoc marble top; (*regilt*)

PROVENANCE

Château de Vincy, Suisse ;
Koller, Zurich, 22 mars 2007, lot 1087 (vendu 137 250 CHF)

BIBLIOGRAPHIE COMPARATIVE

A. Ponte, *Il mobile del settecento – Francia*, Novara, 1985, p. 13 et 16 pour des modèles comparables

From its impressive size to its crisp, openwork carvings of foliage and scrolls, this so-called 'table à gibier' exhibits all the characteristics of the Régence period. The masks and fantastical animals that decorate it evoke the compositions of ornamentalists such as Jean-Bernard Turreau, known as Toro, Nicolas Pineau, and Pierre Le Pautre, as well as the work of sculptors from the *Société des Bâtiments du Roi*, including Degoullons, Matthieu Legoupil, and Jacques Verbeckt (see, for example, the console table attributed to the sculptor Degoullons and supplied in 1713 for the Château de Bercy, B. Pallot, *Le Mobilier du Musée du Louvre*, Paris, 1993, vol. II, pp. 36–39, ill.). A similar, slightly smaller table was offered at Sotheby's London, 19 November 2025, lot 172.

€ 20,000-30,000

51

PAIRE DE PORTE-TORCHÈRES EN BOIS DORÉ D'ÉPOQUE LOUIS XIV, VERS 1700

A PAIR OF LOUIS XIV GILTWOOD PORTE-TORCHÈRES, CIRCA 1700

tripode, à décor d'enroulements, le fût triangulaire, le plateau à décor de godrons
(2)
Haut. 161 cm, larg. 56 cm, diam. 40 cm ;
Height. 63 in, width. 21 ½ in, diam. 16 in

tripod, with scrolling feet, with a triangular stem, with a gadrooned top

PROVENANCE

Vente Thierry de Maigret, Drouot, Paris, 5 juin 2013, lot 185 (vendue 20 000€ hors frais).

Giltwood torchères were particularly popular during the reign of Louis XIV, designed to hold girandoles or candelabra to illuminate a room. They are always found in pairs, or in larger numbers if placed in larger spaces such as galleries.

Our model is very rare because its tripod legs scroll outwards, whereas most models from the Louis XIV period have inward scrolls. A similar pair of torchères with inward scrolls is held at the Rijksmuseum in Amsterdam (inv. BK-NM-14302-A and B), another in the same style is in the Metropolitan Museum of Art in New York (inv. 07.225.190a-b), and yet another pair is in the Musée des Arts Décoratifs in Paris (inv. 4325A). We should also mention a pair of giltwood torchères (181 cm high) with the same type of scroll as on our model at Christie's London, 30 September 2014, lot 13.

€ 10,000-15,000

52

COMMODE EN PLACAGE D'AMARANTE ET SATINÉ ET BRONZE DORÉ DU DÉBUT DE L'ÉPOQUE LOUIS XV, VERS 1730, ESTAMPILLE DE FRANÇOIS MONDON

A LOUIS XV GILT-BRONZE MOUNTED AMARANTH AND SATINÉ VENEERED COMMODE, CIRCA 1730, STAMPED BY FRANÇOIS MONDON

ouvrant par quatre tiroirs sur deux rangs, légèrement chantournée, à décor en façade de rosaces tournoyantes et cartouches avec motifs festonnés, les côtés soulignés d'un médaillon orné de volutes et agrafes, les quatre montants ornés de médaillons ovales mosaïqués, sur des pieds galbés réunis au tiroir supérieur et munis de sabots, dessus de marbre double gorge rouge des Flandres, estampillée *FMD ; (le marbre restauré)*
Haut. 85,5 cm, larg. 148 cm, prof. 86 cm ;
Height 33 ⅔ in, width 58 ¼ in, depth 33 ¾ in

slightly serpentine, opening with four drawers, the front decorated with swirling rosettes and cartouches featuring scalloped motifs, the sides accented with a medallion adorned with scrolls and clasps, the four mounts embellished with oval mosaic medallions, resting on curved legs joined at the upper drawer and fitted with sabots, with a Rouge des Flandres marble top, stamped *FMD; (the marble restored)*

PROVENANCE

Vente Fraysse & Associés, Drouot, Paris, 9 avril 2014, lot 136 (vendue 273 900€).

BIBLIOGRAPHIE COMPARATIVE

S. de Ricci, *Louis XIV und Régence, Raumkunst und Mobiliar*, Stuttgart, 1929, p. 182
F. de Salverte, *Les ébénistes du XVIIIe siècle, leurs œuvres et leurs marques*, Paris, 1962, p. 236-237
A. Pradère, *Les ébénistes français de Louis XIV à la Révolution*, 1989, pp. 123, 142, 167
Catalogue de la Biennale des Antiquaires, 2000, p. 58-62
A. Pradère, *Charles Cressent*, Dijon, 2003, p. 283-285

€ 50,000-60,000

François Mondon, cabinetmaker, before 1736.

This commode is distinguished by its particularly refined craftsmanship and belongs to a very small group of related pieces, forming a coherent corpus of works similar in design and decoration.

Among the related pieces in this group is a virtually identical commode, unstamped but bearing the mark of the château de Bellevue for Madame de Pompadour, now in the Museum of Applied Arts in Frankfurt. A second piece, also unstamped and formerly part of the Gutzwiller collection (from the Thelma Chrysler Foy collection, Parke-Bernet, New York, 22-23 May 1959, lot 724, then Sotheby's, Monaco, 1st July 1995, lot 194), differs from it by a major ornamental detail: the upper drawer is adorned with a large female mask surmounted by a gilt-bronze palmette, absent on our example.

All of these commodes share the same structural logic, characterized by legs visually integrated into the upper drawer, creating the impression of a writing desk. This impression is reinforced by the recessed lower section on the sides, which accentuates the effect of architectural construction. This type of solution, although known among certain cabinetmakers such as Étienne Doirat, Pierre IV Migeon, or Philippe Carel (see A. Pradère, *Les ébénistes français de Louis XIV à la Révolution*, 1989, pp. 123, 142, 167), achieves no equal in elegance in this group, particularly in the way the recessed sections lighten the composition and complement the fluid lines established by the movement of the legs.

Decoratively, the Gutzwiller commode features a mount with a Flora head directly from the repertoire of Charles Cressent. The mosaic-patterned corner mounts adorned with quatrefoils are found on a series of commodes attributed to Charles Cressent, grouped by A. Pradère under the name "Commodes à doubles crosses en S et chutes de fleurs" (A. Pradère, *Charles Cressent*, Dijon, 2003, pp. 283-285). It should also be noted that the frame of our commode, whose back is made from a single piece of wood, presents technical similarities with Cressent's joinery (*op. cit.*, p. 219).

Commode portant la marque du château de Bellevue pour Madame de Pompadour, Museum für angewandte Kunst, Francfort

Commode, provenant de la collection Thelma Chrysler Foy, vente Parke-Bernet, New York, 22-23 mai 1959, n°724, puis Sotheby's, Monaco, 1er juillet 1995, n°194

This construction and decorative vocabulary find parallels in several works: an anonymous commode, which appeared in the Lévy collection in 1917 (S. de Ricci, *Louis XIV und Régence, Raumkunst und Mobiliar*, Stuttgart, 1929, p. 182); another commode of a unique design that passed through the hands of the cabinetmaker Jean-Baptiste Gallet in the 1760s or 1770s (Sotheby's, Monaco, 18 June 1994, lot 181); as well as a commode (Million et associés, Paris, 16 March 1998, lot 112) and a bureau plat (Galerie Steinitz, Paris, reproduced in the *Catalogue de la Biennale des Antiquaires*, 2000, pp. 58–62). The latter two pieces are stamped Mondon.

François Mondon, an important cabinetmaker during the French Régence

The attribution of our commode rests on an abbreviated stamp, FMD, reproduced by Alexandre Pradère in his work *Les ébénistes français de Louis XIV à la Révolution*, which he identifies as that of François Mondon (1694-1770), a cabinetmaker who later used his full name as a mark.

Probably from a family of joiners and turners in the Dauphiné region, François Mondon, who married Marie-Jeanne Worms around 1718, became a master cabinetmaker before 1736. Established at the sign of "La Pie" on the rue du Faubourg-Saint-Antoine, opposite the rue Saint-Nicolas, he worked as both a manufacturer and a merchant, as revealed in the inventory taken after his wife's death in 1744, where he is described as a "maître et marchand ébéniste" (National Archives, Central Ministry, XXVIII, 289, dated November 10, 1744).

He also supplied other cabinetmakers, notably Pierre IV Migeon and the upholsterer Lelorin, and collaborated with various players in the trade such as the upholsterer Hourlier, the cabinetmakers Péridiez, Meusnier, Adrien Dubois (his son-in-law), and the joiner Cousin. His most significant collaborations remain those with Antoine-Robert Gaudreaux (c. 1680-1746) and then Gilles Joubert (1689-1775), both suppliers to the Crown Furniture Repository, through whom he delivered several pieces of furniture for the royal residences. Among the documented examples are commodes stamped Mondon, including one delivered on April 15, 1751, by Gaudreaux for the Château de Marly ("grand cabinet de Madame Henriette de France et cabinet de Mesdames de France cadettes" Sotheby's, Monte Carlo, 11 December 1999, lot 62), and another delivered on November 30, 1773, by Gilles Joubert for the Count of Noailles's residence at the Petit Trianon (Christie's, Paris, 14 December 2004, lot 133).

The 1744 inventory also reveals a significant stock of comparable furniture, including several "Régence" commodes that could correspond to ours. The same inventory finally indicates that Mondon's main client was the Duchess of Maine, to whom he had supplied 1,264 livres 5 sols worth of furniture for her Parisian townhouse and the Château de Sceaux between 3rd November 1742 and 9th May 1744. However, the inventory after the death of Louise-Bénédicte de Bourbon, Duchess of Maine (1753), does not allow for the certain identification of the present commode among the listing of furniture pieces of the same type.

53

JEAN-BAPTISTE PATER
Valenciennes 1695 - 1736 Paris

Le colin-maillard

Blind man's Bluff

Huile sur toile
63,5 x 76,2 cm ; 25 by 30 in.

Oil on canvas

PROVENANCE

Collection Alexis Febvre, Paris, 1882 ;
Sa vente, M^es^ Lechat et Chevallier, Paris, Hôtel Drouot, 17-20 avril 1882, lot 28 (sous le titre *La Fête galante*, vendu 21,000 francs) ;
Collection Ed. Keyser, Paris ;
Collection Michel Ephrussi, Paris ;
Galerie Sedelmeyer, Paris, en 1911 ;
Vente anonyme, Christie's, Londres, 18 avril 1980, lot 104 ;
Vente anonyme, Europ Auction, Paris, 22 mars 2013, lot 73.

EXPOSITION(S)

Paris, *Exposition de Cent Chefs-d'œuvre*, 1892, n° 35.

BIBLIOGRAPHIE

F. Ingersoll-Smouse, *Jean-Baptiste Pater*, 1928, p. 60, n° 294 (comme copie ou réplique).

Sujet introduit dans la peinture française par Watteau, le jeu du colin-maillard est ensuite fréquemment repris tout au long du XVIII^e^ siècle, notamment par ses élèves Pater et Lancret. Plusieurs compositions réalisées par Watteau autour de ce thème nous sont connues, mais c'est véritablement pour Pater qu'il constitue un sujet de prédilection.

Avec Pater, les compositions représentant le jeu du colin-maillard deviennent plus brillantes, plus festives. Bien souvent, Cupidon s'invite à ces jeux, conférant ainsi une tournure galante à la scène. Dans notre composition, un groupe de jeunes filles est occupé à fleurir un buste de Pan dans l'arrière-plan, tandis que Cupidon lui-même invite doucement le jeune homme au premier plan à se rapprocher de la jeune fille aux yeux bandés... Les guirlandes de fleurs dispersées, l'abondance de feuillages, les *putti* dominant la scène depuis des nuages, la fontaine en forme de triton, ou encore le concert que s'apprête à donner la jeune femme à gauche, tout aspire aux plaisirs du jeu et à la volupté, illustrant à merveille l'esprit du XVIII^e^ siècle.

€ 30,000-50,000

54

□ 54

PAIRE DE CHENETS EN BRONZE REDORÉ D'ÉPOQUE RÉGENCE, VERS 1720

A PAIR OF RÉGENCE GILT-BRONZE CHENETS, CIRCA 1720

à décor de femmes, coiffées de plumes à corps zoomorphes, pattes de lions et queue, sur une base à décor de tête de lion, numérotés *534A* et *534B*
(2)
Haut. 41 cm, larg. 31 cm, prof. 11 cm ;
Height. 16 ¼, width. 12 ¼ in, depth. 4 ⅓ in.

decorated with female figures, wearing feathered headdresses with zoomorphic bodies, lion paws and tails, on a base decorated with a lion's head, numbered *534A* and *534B*; *(regilt)*

PROVENANCE

Collection Charles Wrightsman, Sotheby's Parke Bernet New York, 5 mai 1984, lot 134 ; Collection Lucia Moreira Salles, Sotheby's New York, 23 Novembre 2009, lot 103 (vendue 28 125 $)

BIBLIOGRAPHIE

FJ..B Watson, *The Wrightsman Collection*, Vol II, 1966, n°187, p 370
H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Vol I, Munich, 1986, p. 72, fig. 1.10.15 (probablement la nôtre illustrée)

This pair of fire dogs comes from the collection of Charles Wrightsman, who for many years loaned part of his collection, including these andirons, to the Metropolitan Museum of Art in New York. They are illustrated by F.J.B. Watson, *The Wrightsman Collection*, Vol. II, Metropolitan Museum, 1966, no. 187, and also probably illustrated in *Vergoldete Bronzen*, Vol. I, Hans Ottomeyer and Peter Pröschel, Munich, 1986, p. 72, fig. 1.10.15. They were subsequently sold by Sotheby's on May 5, 1984, lot 134.

Charles Wrightsman (1895 - 1986) was a major 20th-century American art collector, best known for his pivotal role in enriching the European collections of the Metropolitan Museum of Art. With his wife, Jayne, he assembled a remarkable collection of 18th-century French decorative arts, which they gradually donated to the museum. Their contribution was so significant that it helped the Metropolitan become a world leader in this field.

In Lazare Duvaux's journal, we find a pair of rather similar chenets, sold to the Marquis de Voyer: "*two bronze fire fittings, representing marine figures, very well chiseled*", in November 1752, under inventory number 1269. A similar pair of chenets in the Museum of Decorative Arts of Paris (inv. 20872).

A similar pair of fire dogs, one with the crowned C has been sold at *The Estate of Mrs Charles Allen Jr,* Sotheby's New York, 11 November 1997, lot 46.

€ 4,000-6,000

55

PENDULE « EUROPE ET LE TAUREAU » EN BRONZE DORÉ À RÉPÉTITION DES QUARTS DE STYLE LOUIS XV, LE CADRAN SIGNÉ JEAN-BAPTISTE BAILLON, PARIS, XIXE SIÈCLE

A LOUIS XV STYLE GILT-BRONZE QUARTER STRIKING AND QUARTER REPEATING "EUROPA & THE BULL" MANTEL CLOCK, THE DIAL SIGNED BY JEAN-BAPTISTE BAILLON, PARIS, 19TH CENTURY

représentant Zeus transformé en taureau surmonté de la figure d'Europe, les deux suivantes d'Europe reposant sur un socle rocaille d'un dessin audacieux, le cadran en émail de 18,5 cm signé *Baillon A Paris*, le mouvement circulaire à échappement à verge et suspension en soie, sonnerie des quarts sur deux cloches, répétition des quarts par tirette séparée sur les deux mêmes cloches, la cadrature montée sur la plaque arrière, platines à fond plat
Haut. 71 cm; Height 28 in

7¼-inch enamel dial signed *Baillon A Paris*, the circular plated movement with verge escapement and silk suspension, quarter striking on two bells, separate pull quarter repeating on the same two bells, the cadrature mounted on the backplate, flat bottomed plates, the drum mounted on the back of Zeus as a bull attended by two females and surmounted by the figure of Europa, on a boldly cast rocaille base

Voir notice complète sur www.sothebys.com/PF2690

€ 8,000-12,000

56

BUREAU EN MARQUETERIE EN PREMIÈRE PARTIE DE LAITON, ÉTAIN ET ÉCAILLE DE TORTUE SUR FOND D'ÉBÈNE ET BOIS DE VIOLETTE ET BRONZE DORÉ, ALLEMAGNE, VERS 1710, À LA MANIÈRE DE JOHANN PUCHWISER

A GERMAN BRASS, PEWTER AND TORTOISESHELL PREMIÈRE PARTIE MARQUETRY EBONY AND KINGWOOD BUREAU, CIRCA 1710, IN THE MANNER OF JOHANN PUCHWISER

Détail

ouvrant à quatre tiroirs et un vantail central, à décor de rinceaux, agrafes et feuillages, le plateau en deux parties ouvrant sur un vantail découvrant un large compartiment et quatre petits compartiments, l'intérieur garni de velours rouge d'époque postérieure, reposant sur huit pieds gaine réunis par deux entretoises et munis de pieds boule
Fermé : Haut. 75 cm, larg. 84 cm, prof. 41 cm; Height 29 ½ in, width 33 in, depth 16 ¼ in

opening with four drawers and a small central door, decorated with scrolls, clasps, and foliage, the top in two sections opening with a door revealing a large compartment and four small compartments, the interior lined with a *later* red velvet surface, resting on eight tapering square-shaped legs joined by two stretchers and ending in ball feet

PROVENANCE

Christie's Paris, 4 mai 2016, lot 117 (vendu 23 750 €)

Voir notice complète sur sothebys.com/PF2690

◉ € 15,000-25,000

57

JAN JOSEFSZ. VAN GOYEN
Leyde 1596–1656 La Haye

Paysage animé

Animated landscape

Huile sur panneau
Signé et daté en bas à droite *IV GOIEN 1628* (signature ajoutée ou renforcée)
Panneau original : 25,6 x 45,9 cm ; 10⅛ by 18⅛ in.
Panneau entier : 26,7 x 47 cm ; 10½ by 18½ in.

Oil on panel
Signed and dated lower right *IV GOIEN 1628* (added later or reinforced)

PROVENANCE

Collection du comte Léon Mniszech, Paris ;
Sa vente après décès, Me Chevallier, Galerie Georges Petit, Paris, 9 avril 1902, lot 118 (adjugé 2050 francs à Kleinberger) ;
Collection particulière française, en 1973.

BIBLIOGRAPHIE

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, volume VIII, Esslingen et Paris, 1923, p. 107, n° 438 ;
H.-U. Beck, *Jan van Goyen (1596-1656)*, Amsterdam, 1973, vol II, p. 472, n° 1059 (repr.)

€ 20,000-30,000

58

DEUX ÉPAGNEULS EN PORCELAINE DE MEISSEN, VERS 1750-1755

TWO MEISSEN PORCELAIN FIGURES OF SEATED SPANIELS, CIRCA 1750-55

le grand modèle, assis sur un coussin violet et doré avec des motifs d'*indianische Blumen,* le second assis, *les deux avec marque en bleu aux épées croisées*
(2)
Hauteur du grand modèle 9 ½ in; 24 cm
Hauteur du petit modèle 5 ½ in; 14 cm

the larger, seated open-mouthed, on a rectangular tasseled puce cushion painted with purple and gilt *indianische Blumen*, the other seated on its haunches, *both with crossed swords mark in underglaze-blue*

PROVENANCE

Le grand modèle:
Sotheby's Londres, 27 novembre 1979, lot 112;
Lempertz, Cologne, 23 mars 1991, lot 164;
Acquis lors de cette vente, puis *Property from the Collection of Sir Gawaine and Lady Baillie*, Sotheby's Londres, 1er mai 2013, lot 215;
Röbbig, Munich;
Acquis à cette galerie en 2013, puis vendu chez Leo Spik, Berlin, 24 mars 2023, lot 492;
Acquis lors de cette vente.

Le petit modèle
Piasa, Paris, 31 mai 2013, lot 46;
Acquis lors de cette vente.

EXPOSITION(S)

Le grand modèle: Londres, Asprey, no. 13, portant une étiquette.

A figure of a spaniel was modelled in October - November 1734 for the Japanese Palace and attributed to Kändler, see Ulrich Pietsch, *Die figürliche Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kaendler*, Munich, 2006, pp. 305-306. Two watercolours of a dog on a cushion were executed for the French market circa 1758, one for the widow of the *marchand-mercier* Michel-Joseph Lair.

An example of a spaniel seated on a cushion was in the historic List Collection, Magdeburg, sold, Hans W. Lange, Berlin, 28-30 March 1939, lot 784.

€ 7,000-10,000

59

BIBLIOTHÈQUE EN PLACAGE DE BOIS DE VIOLETTE ET BRONZE REDORÉ D'ÉPOQUE RÉGENCE, VERS 1730

A RÉGENCE GILT-BRONZE MOUNTED KINGWOOD VENEERED BIBLIOTHÈQUE, PARIS, CIRCA 1730

la façade à ressaut central, ouvrant par trois portes grillagées, à trois étagères, surmonté par une corniche cintrée; (*certains bronzes rapportés*)
Haut. 170,5 cm, larg. 193 cm, prof. 43 cm ; Height. 67 in, width 76 in, depth 26 ⅓ in

opening with three doors covered with iron lattice, with three shelves (*bronzes regilt and some replaced*)

PROVENANCE

Galerie Accorsi, Turin, 1960
Christie's Paris, 7 novembre 2012, lot 90 (vendue 37 000 €)

This bibliothèque is similar to a number of other ones from the late Régence period, probably belonging to the circle of Charles Cressent or Noël Gérard, and in particular the one sold by Christie's, Paris, 4th May 2016, lot 141 (sold €75,900), as well as one sold by Christie's Paris, 16th December 2008, lot 127 (sold €169,000).

◉ € 15,000-25,000

60 (partie de lot)

□ 60

PARTIE DE SERVICE DE TABLE À FOND POURPRE EN PORCELAINE D'ANSBACH, VERS 1770

AN ANSBACH PORCELAIN PUCE-GROUND 'BERLINER MUSTER'-PATTERN PART DINNER SERVICE, CIRCA 1770

modèle à "*Berliner Muster*", à décor de panneaux de pampre de vigne grimpantes sur des treillis dorés, les centres ornés de fleurs éparses, de fruits et de légumes, le marli avec d'autres fruits et fleurs, comprenant
deux plats ovales à anses, 16 ½ in; 42 cm larg. approx.;
deux grands plats creux, 13 ¾ in; 35 cm diam.;
cinq plat circulaires, 11 ⅜ in; 29 cm diam.;
trente et un assiettes de table, 9 ⅝ in; 24,5 cm diam.;
dix-sept assiettes à soupe, 9 ⅝ in; 24,5 cm diam.; et
quatre petites jattes ovales, 8 ½ in; 21,8 cm larg.;
marque A en bleu
(61)

moulded in low-relief with panels of vines climbing gilt-trellis and radiating scrolls, the centres finely painted with a spray of flowers, fruits and vegetables with further fruits and flowers at the rims, comprising:
two large two-handled oval serving dishes, 16 ½ in; 42 cm wide approx.;
two large circular chargers, 13 ¾ in; 35 cm diam.;
five circular dishes, 11 ⅜ in; 29 cm diam.;
thirty-one dinner plates, 9 ⅝ in; 24,5 cm diam.;
seventeen soup plates, 9 ⅝ in; 24,5 cm diam.;
and four small oval dishes, 8 ½ in; 21,8 cm wide;
A marks in underglaze-blue

PROVENANCE

The Property of a Gentleman, Christie's Londres, 18 mai 1999, lot 129 (partie de lot).

Martin Krieger, in *Ansbacher Fayence und Porzellan. Gesamtkatalog der Sammlung Adolf Bayer*, Ansbach, 1963, cat. nos. 368 ff., cites a cabinet order issued by Frederick II on 10 October 1766, commissioning a service for his nephew in Ansbach, Alexander (1736-1806), Margrave of Brandenburg-Ansbach. This service was intended to be somewhat simpler than the first Potsdam service, with spandrels painted in green. In accordance with this conception, a second Potsdam service was commissioned from the KPM Berlin manufactory in 1767. Production of the decoration at Ansbach continued even after the completion of the royal commission, where it became known as the "Berlin pattern." Subsequent iterations varied in ground-colour and expanded upon the original painted scheme, incorporating additional floral compositions featuring fruits and vegetables.

€ 3,000-5,000

61

□ 61

SERVICE DE TABLE EN PORCELAINE DE MEISSEN ET VERMEIL, XIXE SIÈCLE

A MEISSEN PORCELAIN SILVER-GILT-MOUNTED FLATWARE SET FOR ELEVEN, 19TH CENTURY

de forme violonnée, à décor de cartouche rocaille à bordure dorée, orné de bouquets de fleurs et de de brins, comprenant
onze couteaux
onze fourchettes
onze cuillères
dans un étui en cuir à trois compartiments
(34)

the white porcelain handles moulded with gilt-edged rocaille cartouches and painted with small flower bouquets and loose sprigs, comprising:
eleven knives,
eleven forks,
and eleven spoons,
with three-tier fitted leather case

€ 3,000-5,000

62

TRÈS RARE GLACIÈRE ET SON COUVERCLE EN PORCELAINE DE MEISSEN, VERS 1730

A VERY RARE MEISSEN PORCELAIN KAKIEMON ICE COOLER AND COVER, CIRCA 1730

probablement d'après un modèle de J.C.L. Lücke, circulaire, le couvercle avec prise en forme de buste de Turc formant avec lustrage Böttger, un manteau doré et d'une coiffe rouge, les anses en forme de *Frauenkopf en enroulement*, décorées d'un oiseau perché sur de grandes branches d'*indianische Blumene*, le bord avec une frise ajourée rouge-fer, le couvercle d'un treillis pourpre et rouge-fer, *marque en bleu des épées croisées*
Hauteur 12 ⅝ in; 32 cm

probably modelled by J.C.L. Lücke, of deep cylindrical form, the domed cover surmounted with a bust of Turk forming the finial with a *Böttger* lustre and gilt cloak and red headdress, the base affixed with *Frauenkopf* scroll-handles, painted with a bird perched in large branches of *indianische Blumen* issuing from pierced rockwork, the rim with an iron-red fretwork band, the cover with puce and iron-red trellis, *crossed swords mark in underglaze-blue*

PROVENANCE

The Property of a Gentleman, Sotheby's Londres, 3 juin 1969, lot 22;
Christie's Londres, 6 octobre 1986, lot 201;
Christie's Londres, 5 octobre 1987, lot 208;
Collection Leo & Doris Hodroff , avec une étiquette sur la pièce;
Property from The Collection of Leo & Doris Hodroff, Christie's, New York, 20 mai 2008, lot 96 (vendu 27 400$);
Vente Metz Fine Arts, Heidelberg, 14 octobre, 2023, lot 234;
Acquis lors de cette vente.

The handles of this form have been attributed to the Meissen modeller J.C.L. Lücke, and his specification of models for the years 1728-29, includes: *'Einen Henckel in Forma einer Sirena auf einen Eyß Topf'*, [a handle in the form of a siren, on an ice bucket] (quoted in Rainer Rückert, *Meissener Porzellan 1710-1810*, exh. cat., Bayerisches Nationalmuseum, Munich, 1966, p. 124, cat. no. 525, where a variation of the form from the Schneider collection is illustrated). The Schneider example is most recently discussed at length by Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, Stiftung Ernst Schneider in Schloss Lustheim*, Band II, Munich, 2013, pp. 14-18, kat. no. 1.

The present lot is a variation of the Schnieder model which features a curved lower section over a slightly domed foot. It would appear that very few examples of the present form are recorded in the literature. A second example was offered at Bonhams, London, 7 December 2011, lot 65, where it was listed as being in an English Private Collection since the 1930s.

Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture.

€ 10,000-15,000

Notre lot, présenté lors de la vente *Important Continental Porcelain*, Sotheby's, Londres, 3 juin 1969, lot 22

63

□ **63**

QUATRE FLAMBEAUX EN ARGENT, PAR JOHANN JAKOB II BILLER, AUGSBOURG, 1759-1767

A SET OF FOUR GERMAN SILVER CANDLESTICKS, BY JOHANN JAKOB II BILLER, AUGSBURG, 1759-1767

la base à contours, le fût tors, *poinçons : ville avec date (un lettre O, un lettre Q et deux lettre R), maître-orfèvre et striche*
(4)
Haut. 23,5 cm ; height. 9 ¼ in; poids. 1505 gr., weight. 48.38 oz.

with a shaped base, with a twisted gadrooned stem, *marks: town with date (one O, one Q and two R), maker's mark and assay's mark*

€ 1,500-2,000

□ **64**

PAIRE DE FIGURINES EN PORCELAINE DE HÖCHST, VERS 1770

A PAIR OF HÖCHST PORCELAIN FIGURES OF A SULTAN AND SULTANA, CIRCA 1770

représentant un sultan et une sultane, d'après le modèle de Johann Peter Melchior, chacun portant un costume Turc, elle tenant un masque dans sa main droite, chacune sur une base rocailleuse; on ajoute un groupe en porcelaine de Höchst représentant un garçon près d'une niche, vers 1770, d'après le modèle de Johann Peter Melchior, le garçon réprimandant le chat qui a volé la nourriture du chien, sur une base rocailleuse, *marque en bleu à la roue, plusieurs marques gravées*
(3)
Hauteur de la paire 7 ¼ in; 18,4 cm approx.
Hauteur du groupe 6 ¾ in; 17 cm approx.

64

modelled by Johann Peter Melchior, each wearing elaborate Turkish costume and flowing robes, she holding a mask in her right hand, each standing on a grassy rockwork base; **together with** a Höchst porcelain group of a boy by a doghouse, circa 1770, modelled by Johann Peter Melchior, the boy modelled leaning against a doghouse and admonishing the cat for stealing the dog's food, on a grassy rockwork base,
wheel marks in underglaze-blue, various incised marks

For the models see Horst Reber, *Höchster Porzellan des 18. Jahrhunderts aus Privatbesitz*, exh. cat., Frankfurt am Main, 1984-85, p. 104 (Sultan and Sultana) and p. 106 (boy by the doghouse).

€ 1,500-2,500

65

□ **65**

DEUX FIGURINES PORTE FRIANDISES EN PORCELAINE DE MEISSEN, VERS 1750-1760

TWO MEISSEN PORCELAIN SWEETMEAT FIGURES OF A TURK AND COMPANION, CIRCA 1750-60

représentant un couple de Turcs, d'après un modèle de J.F. Eberlein, portant des caftans turcs, assis portant une coupe en forme de coquillage à bord doré, la robe et le gilet peints d'*indianische Blumen*, les bases décorées de fleurs et de feuilles, *l'homme avec marque en bleu aux épées croisées, la jeune femme avec marque en bleu aux épées croisées à l'arrière de la base*
Hauteur de l'homme 7 ⅛ in; 18 cm
Hauteur de la femme 7 in; 17,5 cm

modelled by J.F. Eberlein, wearing Turkish dress, each seated holding an open gilt-edged shell-moulded bowl, her robe and his waistcoat painted with *indianische Blumen*, the mound bases applied with flowers and leaves, *he with crossed swords in underglaze-blue to underside of base, she with crossed swords in underglaze-blue to rear of base*

PROVENANCE

Property from the Estate of Lucia E. Uihlein, Lake Bluff, Illinois, Christie's, New York, 20 mai 2014, lot 73.

A similar pair are illustrated in Dr. E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, p. 103.

€ 2,000-3,000

66

CARTEL EN BRONZE REDORÉ D'ÉPOQUE LOUIS XV, ATTRIBUÉ À JEAN-JOSEPH DE SAINT-GERMAIN, LE CADRAN SIGNÉ JEAN-PHILIPPE GOSSELIN, PARIS, VERS 1750

A LOUIS XV GILT-BRONZE CARTEL CLOCK "VÉNUS ÉCLAIRANT LE MONDE", THE DIAL SIGNED JEAN-PHILIPPE GOSSELIN, PARIS, CIRCA 1750, THE CASE ATTRIBUTED TO JEAN-JOSEPH DE SAINT GERMAIN

la caisse surmontée d'une figure féminine assise au-dessus de montures feuillagées et fleuries, la partie inférieure avec des nuages ondulants habités par deux putti ailés, le cadran en émail de 18 cm signé *Gosselin A Paris*, le mouvement à platine carrée aux angles chantournés, les cinq trains de rouage en forme balustre, la suspension en soie, la roue de comptage numérotée sonnant sur une cloche, signé sur la plaque arrière comme le cadran
Haut. 79 cm ; Height 31 in

7-inch enamel dial signed *Gosselin A Paris*, the square-plated movement with chamfered corners, five baluster pillars, silk suspension, numbered count wheel striking on a bell, signed on the backplate as the dial, the rococo case surmounted by a seated female above foliate and floral mounts, the lower section cast with billowing clouds inhabited by two winged putti; (*regilt*)

The model for this cartel representing "Venus éclairant le monde" or "Le Point du Jour" was designed in 1728 to be placed at the bedside of Louis XV at Versailles. Traditionally described as having been executed after a drawing by the Marquis Henri-Camille de Beringhen (1693–1770), the King's First Equerry, it is more likely that he merely approved the design rather than created it. Intended for an alcove, as indicated by its pull cord used to activate the striking mechanism, the present cartel follows the composition ultimately conceived by the founder Nicolas Lesueur and the clockmaker Julien Le Roy in 1734 for Louis XV. Venus, holding a torch, is accompanied by two putti: one offers the goddess a sun, symbolizing day, while the other, with its head turned downward, represents night.

The success of the model led Nicolas Le Sueur to reproduce it several times, notably for Monsieur Bonnier de la Mosson, one of the most renowned collectors of his time. Several similar cartels are recorded today, featuring movements supplied by different clockmakers. A wall cartel of this model by Pierre II Le Roy and Antoine-Nicolas Martinière is preserved at the MAD in Paris (inv. 2014.112.5), and another example is held at the Musée Carnavalet in Paris (inv. MB401). The model is also illustrated in P. Kjellberg, *Encyclopédie de la pendule française du Moyen Âge au XXe siècle*, Paris, 1997, p. 101, fig. G.

€ 15,000-25,000

67

PAIRE D'ENCOIGNURES EN LAQUE DE CHINE, VERNIS PARISIEN ET BRONZE REVERNIS D'ÉPOQUE LOUIS XV, VERS 1755, ATTRIBUÉE À JACQUES DUBOIS

A PAIR OF LOUIS XV BRONZE MOUNTED CHINESE LACQUER AND PARISIAN VARNISH ENCOIGNURES, CIRCA 1755, ATTRIBUTED TO JACQUES DUBOIS

ouvrant à une porte, à décor de pagodes, de paysages lacustres et de personnages, dessus de marbre sarrancolin
(2)
Haut. 107,5 cm, larg. 78 cm, prof. 59 cm ;
Height. 42 ¼ in, width. 30 ¾ in, depth; 23 ¼ in

decorated with pagodas, lake landscapes and figures, with a sarrancolin marble top (*bronzes revarnished*)

Despite the fact that this pair of encoignures bears no stamp, its decoration of Chinese lacquer and Parisian varnish, as well as the placement and decoration of the bronze mounts framing the panels, strongly suggest the work of the cabinetmaker Jacques Dubois.

This cabinetmaker settled in Paris around 1720-1725, most likely thanks to his half-brother, the prominent cabinetmaker and merchant Noël Gérard, for whom he almost certainly worked. Having become a master craftsman relatively late, in 1742, Dubois was a renowned cabinetmaker whose finest creations are undoubtedly those incorporating Chinese and Japanese lacquer and Parisian varnish. This technique became one of his specialties.

Among the encoignures made by Dubois, we can mention a magnificent pair of Chinese lacquer corner cabinets, at the JP Getty Museum in California (inv.78.DA.119) and another pair in Parisian varnish, sold at *True connoisseurship: the Collection of Ezra & Cecile Zilkha*, Sotheby's New York, 20 November 2020, lot 160.

€ 10,000-15,000

68 - NO LOT

69

FRANZ CHRISTOPH JANNECK
Graz 1703 - 1761 Vienne

Le Fils prodigue

The Prodigal Son

Huile sur cuivre
38 x 52,6 cm ; 15 by 20¾ in.

Oil on copper

PROVENANCE

Galerie Dr. Schenk, Zürich ;
Collection particulière, sud de l'Allemagne ;
Vente anonyme, Neumeister Kunstauktionen, Munich, 27 mars 2013, lot 524.

Le thème du fils prodigue est particulièrement en vogue durant les XVII^{e} et XVIII^{e} siècles : Janneck lui-même le traite à plusieurs reprises. L'une d'entre elles fut vendue dans nos salles, en paire avec son pendant représentant *Le Départ du Fils Prodigue* (Sotheby's, Londres, 9 juin 2015, lot 41). Une autre version est conservée au Universalmuseum Joanneum de Graz, accompagnée elle aussi de son pendant *Le partage de l'héritage* (inv. n° 1170).

Dans notre composition, le fils prodigue est assis, entouré de jeunes femmes ; derrière eux un tableau représentant Diane et Endymion orne le mur ; en retrait à droite, une femme âgée semble tenir le livre des comptes, assise devant un rideau dissimulant à peine un lit, laissant peu de place au doute quant au caractère de l'établissement.

Dr Christina Pucher et Maria Lankowitz avaient confirmé l'authenticité du tableau et son inclusion dans le catalogue raisonné de l'artiste en préparation, lors son passage en vente chez Neumeister en 2013.

€ 30,000-50,000

□ 70

PAIRE D'APPLIQUES EN BRONZE REDORÉ D'ÉPOQUE LOUIS XVI, VERS 1775

A PAIR OF LOUIS XVI GILT-BRONZE TWO-LIGHT WALL APPLIQUES, CIRCA 1775

à deux bras de lumière, à décor feuillagé, sommée d'une flamme, le fût orné de chutes de piastres
(2)
Haut. 41 cm, larg. 31,5 cm ;
Height 16 ¼ in, width 12 ½ in

with foliage motifs, surmounted by a flame, the stem adorned with cascades of piastres; (*regilt*)

PROVENANCE

Sotheby's Paris, 23 juin 2021, lot 98

€ 4,000-6,000

71

PENDULE OBÉLISQUE EN BRONZE DORÉ ET MARBRE BLANC D'ÉPOQUE LOUIS XVI, LE CADRAN SIGNÉ GENTSCHEL, STRASBOURG, VERS 1785

A LOUIS XVI GILT-BRONZE AND WHITE MARBLE OBELISK CLOCK, THE DIAL SIGNED GENTSCHEL, STRASBURG, CIRCA 1785

la caisse en forme d'obélisque surmonté d'une sphère armillaire, reposant sur quatre lions couchés, sur un socle concave muni de pieds, le cadran en émail de 11 cm signé *Gentschel A Strasbourg*, le mouvement à suspension en soie, la roue de comptage extérieure de coupe inhabituelle sonnant sur une cloche, les platines à fond plat
Haut. 56 cm; Height 22 in

4¼-inch enamel dial signed *Gentschel A Strasbourg*, the movement with silk suspension, unusually cut outside count wheel striking on a bell, flat-bottomed plates, the obelisk case surmounted by an armillary sphere and applied with foliate and scientific mounts, supported on the backs of four recumbent lions, on a concave-sided plinth with block feet

BIBLIOGRAPHIE

Probablement citée dans P. Kjellberg, *Encyclopédie de la pendule française du Moyen-Âge au XXe siècle*, Éditions de l'Amateur, 1997, p. 220 comme faisant partie d'une collection privée: *« Pendule Louis XVI en bronze doré en forme d'obélisque reposant sur quatre lions couchés, sphère armillaire au sommet. Ornements de branches de laurier et de rinceaux feuillagés ; base en marbre. Mouvement signé Simons à Paris. Une pendule identique est signée Gentschel à Strasbourg, conservée dans une collection privée (Documentation Maurice Segoura Paris)* ».

€ 10,000-15,000

Détail

72

RÉGULATEUR DE PARQUET EN MARQUETERIE D'ÉCAILLE DE TORTUE, ET LAITON, ÉBÈNE ET POIRIER NOIRCI ET BRONZE REDORÉ D'ÉPOQUE LOUIS XIV, VERS 1675 ATTRIBUÉ À ANDRÉ-CHARLES BOULLE

A LOUIS XIV GILT-BRONZE MOUNTED TURTLESHELL AND BRASS BOULLE MARQUETRY, EBONY AND BLACKENED PEARWOOD "RÉGULATEUR DE PARQUET", ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, CLAUDE RAILLARD, PARIS, CIRCA 1675

la caisse marquetée en première partie d'écaille de tortue et de laiton à décor de végétaux en enroulement, et rinceaux avec au centre le buste d'un homme, surmontée d'une garniture de bronze doré d'un masque et de chutes en termes d'hommes barbus, les côtés marquetés d'ébène à filets de laiton, la plinthe inférieure probablement d'époque postérieure, le cadran en velours noir de 25 cm, avec anneau des heures dorées et toutes les minutes numérotées, soutenu par une figure allongée de Chronos sur une plaque signée *Claude Raillard A Paris*, les secondes au centre ; le mouvement signé Claude Raillard, à Paris avec cinq trains de rouage, le rouage de marche entraîné par des poids avec échappement à détente d'époque postérieure et réglage de la profondeur, le barillet à ressort pour le mécanisme de sonnerie avec roue de comptage extérieure numérotée sonnant sur la cloche montée sur le dessus, le cadran à chiffres romains remplacée
Haut. 210 cm, larg. 33,5 cm, prof. 18 cm ;
Height 82 ½ in, width 13 ¼ in, depth. 7 in

10-inch replaced black velvet dial with gilt chapter ring with every minute numbered, held aloft by a reclining figure of Chronos on a plaque signed *Claude Raillard A Paris*, centre seconds, the similarly signed movement with five tapered pillars, weight-driven going train with *later* dead beat escapement with depth adjustment to the pallets, spring barrel to the striking train with numbered outside count wheel striking on the top-mounted bell, the case with arched top and corner herms above a slender trunk with glazed lenticle, on a later moulded base; (*regilt*)

PROVENANCE

Vente Thierry de Maigret, Drouot, Paris, 5 juin 2013, lot 75 (vendu 74 000 €)

BIBLIOGRAPHIE COMPARATIVE

A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Editions du Chêne, Paris 1989, p. 88
European clocks in the J. Paul Getty Museum, Malibu, 1996, p. 2-9
J-D. Augarde, *Les Ouvriers du Temps*, Genève, 1996, p. 248, fig. 195)
R. Plomp, *Early French Pendulum Clocks, known as Pendules Religeuses*, Schiedam, 2009
Musée des arts décoratifs de Francfort, *André-Charles Boulle, un nouveau style pour l'Europe*, Somogy, 2009 p. 71, fig. 11
C. Demetrescu, *Les ébénistes de la Couronne sous le règne de Louis XIV*, Lausanne, La Bibliothèque des Arts, 2021

An attribution to André-Charles boulle ?

This longcase clock belongs to a small group of work featuring the figure of Chronos, produced around 1675-1690 and attributed to André-Charles Boulle. It is characterized by a substantial, violin-shaped case designed to house the pendulum mechanism, invented by Christian Huygens, and is similar to other works attributed to André-Charles Boulle, notably the important regulator he delivered to Louis XIV, now in the collection of the École Nationale des Beaux-Arts in Paris and illustrated in J-D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 248, fig. 195. We can also mention the one in the Getty Museum attributed to André-Charles Boulle (inv. 88.DB.16) illustred in *European clocks in the J. Paul Getty Museum*, Malibu, 1996, p. 2-9, and the one sold by Sotheby's on 20 september 2016, lot 22 (sold 75 000€)

Our regulator most likely represents one of the earliest examples of this production, dating from around 1675 and attributed to André-Charles Boulle, characterized by the figure of Chronos with a scythe, its turtleshell and brass marquetry, and its lack of a "tablier". It bears strong similarities to the regulator in the Indianapolis Museum of Art Collection (inv. 1989.72A-D) attributed to André-Charles Boulle, which features the same figure of Chronos, with a scythe and raised arms, on a base bearing the clockmaker's name, against a velvet background. The regulator in the Frick Collection (inv. 1999.5.143), also attributed to André-Charles Boulle, shares similar characteristics but depicts Chronos with the attributes of the arts.

Alexandre Pradère, in *Les Ebénistes Français de Louis XIV à la Révolution, Editions du Chêne,* Paris 1989, p. 88, demonstrates the importance of André-Charles Boulle's production of clock cases, regulators, wall clocks, and mantel clocks, which represented nearly a third of his output.

Claude Ier Raillard, watchmaker in Paris, from 1662 to 1708, who supplied a clock and a watch for Cardinal Mazarin.

◉ € 30,000-50,000

Régulateur de parquet, attribué à A-C Boulle, vers 1673, Indianapolis Museum of art (inv. 1989.72A-D)

Régulateur de parquet, attribué à A-C Boulle, vers 1677, New York, The Frick collection (Inv. 1999.5.143)

73

BUREAU MAZARIN EN MARQUETERIE EN PREMIÈRE PARTIE D'ÉCAILLE, LAITON GRAVÉ ET ÉTAIN SUR FOND D'ÉBÈNE ET BRONZE DORÉ D'ÉPOQUE LOUIS XIV, VERS 1685, ATTRIBUÉ À ALEXANDRE-JEAN OPPENORDT (1663-1715), RESTAURÉ PAR JACQUES DUBOIS VERS 1750

A LOUIS XIV ENGRAVED BRASS AND PEWTER INLAID TORTOISESHELL PREMIÈRE PARTIE BOULLE MARQUETRY AND EBONY BUREAU MAZARIN, CIRCA 1685, ATTRIBUTED TO ALEXANDRE-JEAN OPPENORDT (1663–1715), RESTORED BY JACQUES DUBOIS, CIRCA 1750

à décor de rinceaux, feuillages, fleurs campanulées, masques féminins et motifs géométriques inscrits dans des réserves de rinceaux en entrelacs, le plateau ceint d'une bordure, les angles ornés d'une agrafe en acanthe, ouvrant à sept tiroirs, la partie centrale basse en retrait ouvrant par un abattant découvrant un compartiment, reposant sur des pieds cambrés se terminant par des sabots carrés montés sur roulettes
Haut. 84 cm, larg. 121 cm, prof. 70 cm ;
Height 33 in, width 47 ⅔ in, depth 27 ½ in

with a rectangular top within an everted border with a gilt-bronze acanthus clasp at each corner above a frieze drawer and recessed kneehole above a concave flap opening to reveal a recess flanked by three drawers on *later* cabriole legs terminating in gilt-bronze block feet on brass castors, the rear inlaid in fruitwood and amaranth on an ebony ground, the whole decorated with scrolls, foliage, bellflowers, female masks and geometric motifs within strapwork reserves

PROVENANCE

Probablement acquis par George, 2e comte de Warwick (1746-1816), également connu sous le titre de Earl Brooke, au château de Warwick, ou par son fils Henry Richard Greville, 3e comte de Warwick (1779-1853), pour le château de Warwick, Warwickshire ;
Puis par descendance au sein de la famille des comtes de Warwick jusqu'à sa vente par les administrateurs du Warwick Castle Settlement ; Christie's, Londres, 20 mai 1968, lot 81, décrit comme un "Bureau Mazarin Louis XIV... dans le goût d'A.-C. Boulle et estampillé I. Dubois... qui aurait probablement restauré cette pièce au cours du XVIIIe siècle" ;
Collection particulière ;
Treasures, Sotheby's Londres, 3 juillet 2013, lot 18

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P. Fuhring, Designs for and after Boulle Furniture, *The Burlington Magazine*, vol. CXXXIV, no. 1071, juin 1992, pp. 350-362
A. Pradère, *French Furniture Makers, The Art of the ébéniste from Louis XIV to the Revolution*, Tours, 1989, pp. 63-65
J. P. Samoyault, *André-Charles Boulle et sa Famille*, Paris, 1979, p. 122
P. Thornton, *Seventeenth–Century Interior Decoration in England, France & Holland*, London, 1978, fig. 31.
Louis XIV faste et Décors Mai-Octobre, 1960, Musée des Arts Décoratifs, Palais du Louvre-Pavillon de Marsan, Pl. XXXIII, no. 78

◉ € 50,000-80,000

Armoiries de la famille Brooke

Bureau comparable du XVIIe siècle illustré dans *Louis XIV, faste et décors*, mai-octobre 1960, Musée des Arts Décoratifs, Palais du Louvre, Pavillon de Marsan, pl. XXXIII, n° 78.

Dessus de bureau brisé par A-J Oppenordt, vers 1715, Metropolitan Museum of Art, New York (inv. 1986.365.3)

The attribution to Alexandre–Jean Oppenordt (1639-1715)

The exceptional quality of the marquetry inlay in brass, pewter and tortoiseshell on this bureau mazarin is almost certainly by the celebrated and supremely talented *ébéniste ordinaire du roi*, Alexandre–Jean Oppenordt. It is rare to find a bureau in three tone marquetry which includes brass, pewter and tortoiseshell, more commonly this type of marquetry is in brass and tortoiseshell. What is intriguing however, is the stamp of *I Dubois* on this bureau, a restorer's stamp from the mid-18th century, when the bureau was probably restored by him and the legs brought into line with the prevailing taste at that time. It is no coincidence that one of the most outstanding *ébenistes* of the middle years of the 18th century, Jacques Dubois, took it upon himself to restore an early 18th century piece and add more fashionable rococo legs, which, even later on in that century would have been recognised as a *tour de force* in the employment of exotic and precious materials combined with outstandingly skilled *ébénisterie* confirming that metal inlaid boulle furniture was highly prized throughout the 18th century.

The attribution of this bureau mazarin to Oppenordt can be made on the basis of its striking similarities to other pieces known to be by or attributed to him. Attributions to this maker are often made on the basis of their similarity to a celebrated bureau brisée, belonging to Louis XIV and delivered on 25th July 1685 for 240 *livres* which is now in the Metropolitan Museum of Art (MET), New York (inv. 1986. 365.3). The similarity of the top on the Metropolitan bureau to that on the present piece can be seen in the geometric framework of the design, fluidity of the *rinceaux,* husk trails and scrolls. What is most noticeable is that in both the MET bureau's top and the top of this bureau is the double symmetrical composition of both right and left sides flanking the central design. In addition, the design subtly imitates ironwork.

Furthermore, there is the profuse use of the trefoil motif which on the MET bureau is incorporated into a *fleur de lis* at the angles and below the initials. It is also worth noting that the boulle design runs along the curved edge of the bureau in both examples. One should also compare the design of the parquet with tortoiseshell and brass marquetry from the Swedish Royal Coach made in 1696 by the *menuisier du roi* certainly Oppenordt, after designs by Jean Berain at a cost of 600 *L* (Royal Palace , Stockholm), illustrated by Pradère, *op. cit.*, p. 65, fig. 11.

Another strikingly similar piece in terms of the design of the top, is an important commode in brass and tortoiseshell attributed to Oppenordt, sold lot 63, Sotheby's, Paris, 23rd March 2006 (360,000E). The top is very similar to that on this bureau with a central reserve flanked on either side by a symmetrical design of rinceaux, husks and scrolling foliage within a geometric strapwork framework. It was attributed to Oppenordt on the basis of similarity with the top of the bureau brisée in the Metropolitan Museum of Art (see *ante*).

Dessus du bureau

It is also worthwhile comparing the marquetry on the door of a pair of cabinets in Stratfield Saye, Hampshire, ancestral home of the Duke of Wellington since 1817, with the marquetry on the top of this bureau, which is very similar in conception with strapwork, rinceaux and a quatrelobed reserve with a foliate motif in the centre. The aforementioned cabinets by André-Charles Boulle (1642-1732) reflects the homage paid by him to his elder contemporary, Alexandre-Jean Oppenordt, even though the Boulle is erroneously regarded as the prime innovator of metal inlay on furniture, due in no small part to the extensive publications of his designs and much larger workshop than Oppenordt. Samoyault, *op. cit*., p. 122, list the inventory after Boulle's death as containing at item 25, `*Une portefeuille de paysages colorés de Van Hude, Monières, Mouffetar, **Oppenor** et Inselin, prisées…*', which would seem to confirm that Boulle owned landscapes by Oppenordt. Boulle may well have also had designs by him and Fuhring *op. cit.,* p. 357, states that one artist who worked for Boulle was Gilles-Marie Oppenordt (1685-1742), the son of Alexandre-Jean Oppenordt, which may have influenced Boulle in the design of the marquetry on the Stratfield Saye cabinet (see *ante).*

The form of this type of bureau mazarin in boulle marquetry on cabriole legs is very rare but one should consider a 17th century bureau in boulle marquetry with cabriole legs, conceived in a similar vein to this bureau, illustrated in *Louis XIV faste et Décors Mai-Octobre, 1960, Musée des Arts Décoratifs,* Palais du Louvre-Pavillon de Marsan, illustrated Pl. XXXIII, no. 78, stated then to be in the collection of Baron de Rédé**.** A related bureau brisé attributed to Pierre Gole in pewter and brass contre-partie boulle marquetry on later cabriole legs, sold, lot 51, Christie's, 13th June 1991. It is conceived in a similar vein to the offered bureau although the marquetry is more fluid and lacks strapwork cartouches on the top, but there are similar masks on the top to those upon this bureau.

The other exceedingly rare feature of this bureau is the back exquisitely veneered with various woods in foliate marquetry, which obviously implies that the bureau was intended to be placed in the centre of a room. There is a precedent though extremely rare for boulle bureau mazarin's to be veneered on the back as they were more often than not left plain as they were intended to be placed against a wall so that the reverse was never on view.

The other comparable piece, although the marquetry is far less sophisticated and the quality of its execution is inferior, is a Louis XIV brass inlaid red tortoiseshell boulle marquetry bureau mazarin supplied by Thomas Chippendale, which was offered for sale Christie's, Dumfries House, Vol. I, 12th July 2007, lot 53. The back of the Chippendale bureau is very simply veneered in parquetry with a diaper motif within a square flanked by an oblong reserve in ebony on a walnut ground. The existence of this bureau would seem to indicate that the leading cabinet-makers of the day in both France and England, namely Dubois and Chippendale, were instrumental in making furniture made by outstanding French ébénistes from the late 17th/early 18th century more fashionable. It is recorded that Thomas Chippendale supplied the `French commode-dressing-table' or bureau mazarin in 1759. The use of a bureau mazarin as a dressing table as Chippendale probably intended for the Dumfries example, is demonstrated in an engraving illustrated by Thornton, *op. cit.,* fig, 31. (Bibliotheque Nationale, Paris). In Christophe Gilbert's note to the Dumfries bureau mazarin he states that the legs are more characteristic of mid 18th century styles, as G. de Bellaigue has pointed out and it is therefore possible that Chippendale reconstructed the commode much in the same way that Dubois altered the legs on the offered bureau mazarin. Gilbert, also states `*The most remarkable item which Lord Dumfries bought from Chippendale was `a French Commode inlaid wt Tortoiseshell & brass £15.15s'.* Another boulle bureau mazarin with a marquetry back in various woods is in a Private British Collection.

Détail de la marqueterie de la façade d'un tiroir

In conclusion, this magnificent and extremely rare example of early 18th century three-coloured boulle marquetry on a bureau mazarin with a back also veneered with sophisticated wooden marquetry, can only have been made by a contemporary and equal of André-Charles Boulle and the name of Alexandre-Jean Oppenordt is the obvious candidate as the author of this piece. The exquisite quality and skill employed in the marquetry and the striking similarity to other pieces by Oppenordt strongly support an attribution to this maker.

Alexandre-Jean Oppenordt (1639-1715)

Born in the Dutch city of Gueldre in 1639, Oppenordt relocated to Paris in 1668. In 1684, he initially installed himself in the privileged Temple *quartier* of Paris where he was able to practice his craft without entering into the restrictive world of guilds and corporations. In 1684, he then secured himself lodgings in the '*Galeries du Louvre'* which allowed him to remain there for life, along with the title of '*ébéniste ordinaire du roi*.' However, he left in 1701 and preferred to retire from 1684 onwards to the house at Champfleury which belonged to King Louis XVI. The years that immediately followed this appointment saw the creation of some of Oppenordt's most celebrated pieces for Versailles. In 1683, he was paid 3,600 *livres* for `*twelve marquetery cabinets which he made for his Majesty's medals at 300 livres each*'. These cabinets were installed in Versailles in niches in the *Cabinet des Curiosités* also called the *Cabinet des Médailles* and were complimented by a sumptuous bureau (for the sum of 6,500 *livres*) and four other cabinets in kingwood.

In 1685, Oppenordt was paid 240 *livres* `*for compartments made for two bureaux for His Majesty's Petit Cabinet*'. These were probably the marquetry panels made for a bureau identified as from Louis XIV's *Cabinet de la Poudre* at Versailles (now in the Metropolitan Museum of Art, New York-see *ante*).

Between 1684 and 1686, Oppenordt made the parquet for Louis XIV's *Petit Galerie* at Versailles. He also worked for Louvois during these years making two pietre deure cabinets for him which are recorded and a drawing by Berain for a cabinet in pietre dure with the arms of Louvois confirms the collaboration between Berain and Opppenordt. Berain is recorded as using his team of craftsmen for ebinesterie commissions that he had received. Two works designed by Berain can be attributed to Oppenordt: the sarcophagus commode in the Wallace collection after engravings by Berain and the flooring in tortoiseshell marquetry of the royal coach in Stockholm made in Paris in 1696. According to Pradere, *op. cit*., p. 64, `*in both cases the composition of the marquetry, made of small arabesques delineated by bandwork,is very different from Boulle's'*. Oppenordt was very close to Colbert de Villacerf who was superintendent for the `*Batîments du Roi'* from 1691 to 1699. After spending three months in Paris in 1687, Nicholas Tessin le Jeune (1654-1728), a Swedish architect who recommended only two makers and states about Oppenordt's cabinets, tables etc `*Openo (Oppenordt) is a maker..for the King but also for private clients. He can make state-of the art cabinets, tables and other items. As his furniture is well done, he earns a lot of money as well'*. He managed to leave his son the equivalent of £62, 500 in 1701, a considerable sum at that time. His apprentices were Charles Gallois, his cousin Tilman Brockman and Etienne Gouet. In 1694, Oppenordt made a pilgrimage to Italy and he died in 1715. Gilles-Marie Oppenord, A-J Oppenordt's son, went on to work with André Charles Boulle and to become a successful designer and architect in his own right.

Jacques Dubois (1693-1763)

He was received Master in 1742 and was one of the most important *ébénistes* of the Louis XV period. His furniture was of outstanding quality and he produced luxury furniture in the main comprising secrétaires and bureaux in Chinese and Japanese lacquer. He was equally specialist in restoring Boulle marquetry pieces. One can also find his stamp on other boulle pieces which he had restored: a boulle marquetry console sold Christie's Monaco, Akram Ojjeh Collection, 11th December 1999, lot 45; see lot 72, sold in these Rooms, 7th December 2000, for a pair of boulle marquetry pedestals, circa 1710-20, attributed to André-Charles Boulle, both stamped I. Dubois; a pair of boulle marquetry console tables attributed to André-Charles Boulle stamped Dubois, sold Christie's, Monaco, 11th-12th December 1999, lot 45. At the end of the inventory drawn up after his death, there is listed a very large stock of gilt-bronze mounts-*432livres pesant de modeles de bronze, prises 1 080 L*-which according to Pradère *op. cit.,* would indicate that Dubois was anxious to protect the exclusivity of his bronze models and stocked large quantities of unchased mounts which he had available for use on his furniture.

The 2nd and 3rd Earls of Warwick and Warwick Castle, Warwickshire

Warwick Castle was described by Sir Walter Scott as `*the fairest monument of ancient and chivalrous splendour which yet remains uninjured by time.'*

This bureau Mazarin was once part of the renowned boulle collection which had been assembled by George, 2nd Earl of Warwick (1746-1816) and his son Henry Richard, 3rd Earl of Warwick (1779-1853) at Warwick Castle.

George Greville, 2nd Earl of Warwick was a nobleman and politician known as Lord Greville until 1773. He went to Eton from 1753 to 1754 and Christ Church Oxford for his degree and also matriculated from Edinburgh University. He became a member of the Royal Society in 1767 and a Fellow of the Royal Society of Antiquaries in 1768 and was a member of parliament for Warwick between 1768 and 1773 and from 1770-74 he was appointed to the Board of Trade. In 1771, he married the Hon. Georgina Peachey, the daughter of James Peachey, 1st Baron Selsey, and they had one son Henry Greville. He was Recorder of Warwick from 1773-1816 and Lord Lieutenant of Warwickshire 1795-1816.

The 2nd Earl bankrupted himself in 1802 due to his passion for collecting and profligate spending on works of art. He was known for collecting boulle furniture, pietre dure tables, works of art and the celebrated Warwick vase from his uncle Sir William Hamilton

Henry Greville, 3rd Earl of Warwick (1779-1853) was a British Tory politician. He was by George's second wife, Henrietta and was educated at Winchester. He entered Parliament in 1802 and held the seat until he inherited the Earldom from his father in 1816. He served as Lord-in-Waiting (government whip in the House of Lords) from 1841 to 1846 in the second Tory administration of Sir Robert Peel. Henry was also a Recorder of Warwick between 1816 and 1835, Lord Lieutenant of Warwickshire between 1822 and 1853 and Lord of the Bedchamber between 1828 and 1830. In 1827, he was appointed Knight of the Thistle. He was also Lord in Waiting 1841-46. He married Lady Sarah Elizabeth daughter of John Savile, 2nd Earl of Mexborough and widow of John Monson, 4th Baron Monson, in 1816. The 3rd Earl was less extravagant than his father George, and he extended the collection purchasing ebony furniture with sumptuous inlay and works of art. The state rooms were filled with works of art listed by Kendall.

The 1900 heirloom inventory lists the documented furniture by Boulle acquired for Warwick and in addition to the offered bureau includes: a pair of torchères (sold in 1968 at the same sale as the offered bureau and then again by them in 11th June 2003, lot 30), a rectangular table sold from the de Pauw collection, Sotheby's Monaco, 23rd June 1986, lot 626, a bureau plat sold at Christie's Geneva,18th November 1974, lot 54 and a *régulateur* in the Cedar Room at Warwick.

Face arrière de notre bureau

74

RARE CHOPE EN GRÈS BÖTTGER POLI ET GRAVÉ D'ARMOIRIES, LA MONTURE EN ÉTAIN, VERS 1715

A RARE BÖTTGER STONEWARE POLISHED AND ENGRAVED ARMORIAL TANKARD, WITH PEWTER-MOUNTS, CIRCA 1715

l'anse en enroulement, le corps avec une armoirie gravée représentant un obélisque, flanqué d'un soleil et de nuages de pluie, avec la devise *TOUJOURS AINSI*., dans un médaillon avec des palmes, surmonté d'une couronne, les montures avec poinçons
Hauteur totale 9 ¼ in; 23,5 cm

of cylindrical form with a strap handle, with an engraved shield reserving a round medallion of an obelisk, flanked by the sun and rain clouds and inscribed *TOUJOURS AINSI*., flanked by floral tendrils, and palms, surmounted with a crown, the pewter mounts with marks

The emblematic pairing of an obelisk with the motto *Toujours Ainsi* can be situated within the rich tradition of early modern emblem literature, most plausibly deriving from *Devises et Emblèmes Anciennes & Modernes* by Heinrich Offelen, published in Augsburg in the 1690s. This compendium—issued in a German-Latin edition as *Emblematische Gemüths-Vergnügung*—belongs to a broader intellectual culture in which symbolic imagery and mottos functioned as vehicles of moral and courtly meaning. Notably, the third edition of 1697 presents, on page 28, an emblem labeled "Eine pyramid" (obelisk), associated with the maxim *Toujours Ainsi* ("Ever Thus" or "Always So").

A closely comparable polished stoneware tankard bearing this same emblem once formed part of the distinguished Böttger stoneware collection of Caroline Luise of Baden-Durlach (1723–1783), an important Enlightenment patron and collector. The object subsequently passed to her son, Charles Louis of Baden (1755–1801), and remained within the margravial and later grand ducal collections at Karlsruhe and Baden-Baden until it sold at Sotheby's, Baden-Baden, 7 October 1995, lot 1265.

At the Meissen porcelain manufactory, the experimental phase of Böttger stoneware prompted the recruitment of highly skilled glass engravers from Bohemia, whose expertise in polishing and incision was adapted to ceramic surfaces. Archival records from 5 August 1710 document no fewer than twenty-nine such artisans active at Meissen, reflecting the manufactory's initial emphasis on elaborately finished stoneware. Yet this phase proved relatively brief: as the factory advanced toward the successful development of true porcelain, the prominence of stoneware declined, and by 1712 only four glass engravers remained. The early inventory of 3 August 1711—listing numerous *"hohe glatte Bierkrüge (gebrannt)"*—attests to the scale and ambition of this short-lived but technically remarkable production moment (see Claus Boltz, "Formen des Böttgersteinzeugs im Jahre 1711," *Mitteilungsblatt der Keramikfreunde der Schweiz*, 96/1982).

Sotheby's is grateful to Maureen Cassidy-Geiger for her assistance in the research of this lot.

€ 6,000-8,000

75

PENDULE À RÉPÉTITION DES QUARTS EN MARQUETERIE DE LAITON ET ÉTAIN SUR FOND D'ÉCAILLE DE TORTUE ET BRONZE DORÉ, ALLEMAGNE DU SUD, DÉBUT DU XVIIIE SIÈCLE

A GILT-BRONZE MOUNTED TURTLESHELL, PEWTER AND BRASS BOULLE MARQUETRY QUARTER REPEATING TABLE TIMEPIECE, SOUTH GERMAN, EARLY 18TH CENTURY

la caisse à sommet en cloche inversée et fleurons en forme d'urnes au-dessus de frises ajourées, se terminant par des pieds boule, l'ensemble finement incrusté d'enroulements feuillagés en laiton et en étain, le cadran en émail de 16 cm signé sur le cercle des heures « Jo= Sch= Salz= », le centre mat avec l'affichage de date, le cadran de réglage monté en dessous, le mouvement à quatre trains de rouage, l'échappement à ancre avec réglage par montée et descente, le quart de tirage répétant sur une cloche, la pendule gravée d'un blason
Haut. 56 cm; Height 22 in

6¼-inch dial signed on the chapter ring *Jo= Sch= Salz=*, matted centre with date aperture, a regulation dial mounted below, the movement with four knopped pillars, anchor escapement with rise and fall regulation, pull quarter repeating with two hammers on a single bell, the pendulum engraved with a coat-of-arms, the case with inverted bell top and gilt urn finials above pierced and engraved side frets and canted scroll corners terminating in gilt ball feet

€ 10,000-15,000

La console, quasiment identique à la nôtre, provenant du château de Bercy, musée du Louvre (OA5088).

Vue du château de Bercy depuis la Seine au dessus de Paris, gravure, XVIIe siècle

76

CONSOLE EN BOIS REDORÉ D'ÉPOQUE LOUIS XIV, ATTRIBUÉE À LA SOCIÉTÉ POUR LES BÂTIMENTS DU ROI, PROBABLEMENT ANDRÉ ET MATHIEU LEGOUPIL, D'APRÈS LE DESSIN DE JACQUES DE LA GUÊPIÈRE, PROBABLEMENT POUR LE CHÂTEAU DE BERCY, VERS 1713

A LOUIS XIV GILTWOOD CONSOLE, ATTRIBUTED TO THE SOCIÉTÉ POUR LES BÂTIMENTS DU ROI, PROBABLY ANDRÉ AND MATHIEU LEGOUPIL, AFTER A DESIGN BY JACQUES DE LA GUÊPIÈRE, PROBABLY FOR THE CHÂTEAU DE BERCY, CIRCA 1713

à décor central d'une coquille ailée et ajourée d'enroulements feuillagés, sur deux pieds à décor de mascarons terminés par des sabots de chèvre et rejoints par une entretoise décorée d'une coquille et d'un mascaron, dessus de marbre rouge des Flandres; (*marbre restauré*)
Haut. 89 cm, larg. 121 cm, prof. 48 cm ;
Height. 35 in, width. 47 ½ in, depth. 19 in

with a central decoration of a winged shell and openwork decoration of scrolling foliage, on two feet decorated with mascarons with goat's hooves, joined by a stretcher decorated with a shell and a mascaron, with a Rouge des Flandres marble top; *(re-gilt, restored marble)*

PROVENANCE

Probablement commandée par Charles-Henri de Malon vers 1713-1714 pour le château de Bercy;
Probablement vente du château de Bercy, 15 juillet 1860.

BIBLIOGRAPHIE COMPARATIVE

L. Deshairs, *Le Château de Bercy. Architecture et décoration, fin du règne de Louis XIV*, Paris, 1911
B. Pons, *De Paris à Versailles 1699-1736. Les sculpteurs ornemanistes parisiens et l'art décoratif des bâtiments du roi*, Strasbourg, 1986,
B. Pallot, *Le mobilier du Musée du Louvre* Tome 2, Dijon, 1993, p 38 à 41
B. Pons, *Les grands décors français, 1650 – 1800*, 1999
Musée du Louvre, *Décors, mobilier et objets d'art du musée du Louvre,* Paris, 2014, p. 164 à 167
Musée Carnavalet, *La Régence à Paris (1715-1723) : l'aube des Lumières,* cat. exp. (19 octobre 2023 au 25 février 2024), Paris, Paris-Musées, 2023, p. 114, 116

The quality of its craftsmanship and the richness of its decorative repertoire place this console table at the same level as the work of the sculptors of the *Société pour les Bâtiments du roi*. This *Société* was responsible for commissions for the sovereign, princes and princesses, and the principal members of the royal family. It also produced works for the nobility, high-ranking lords, and financiers, such as Charles-Henri de Malon for the Château de Bercy around 1713-1714. Among the founders of the Society for the King's Buildings in 1699 were Jules Degoullons, who notably created the woodwork for the Grand Cabinet of the château around 1713, now housed at the Hôtel de Hirsch, as well as André Legoupil, Marin Belland, and Pierre Taupin.

Our console table is almost indentical to the one in the Louvre, which comes from the Château de Bercy, dated from around 1713, and is attributed to André and Mathieu Legoupil (OA 5088). These similarities lead us to conclude that our console table also comes from the Château de Bercy and was made according to designs by the architect Jacques de la Guêpière, who was employed by Charles Henri de Malon for the expansion and decoration of the château.

In the inventory taken after Malon de Bercy's death (MC/ET/CVIII/451), dated February 8, 1742, several console tables are mentioned; however, the fragmentary and partially illegible nature of the descriptions makes it impossible to confirm the exact location of our console in the castle, although they may correspond. Our console table likely remained in the château until July 1860, the date of the sale of the furniture of the Château de Bercy, in which more than fifteen console tables were sold. During this sale, Napoleon III and Empress Eugénie were able to acquire, among other things, the woodwork from the large cabinet, which is now in Camden Place, Chislehurst, as well as the console at the Museum of the Louvre (OA 5088)

The mascarons found on the base of our console are similar to the drawings by Mathieu Legoupil held at the Kunstbibliothek in Berlin (see B. Pons, *De Paris à Versailles*, pl. 370-374), which include about fifteen male mascarons with varied expressions, closely related to those on our example. This console also features fairly typical royal attributes, such as wings, which are also found on the mirror in the Queen's bedchamber at Versailles, also made by the Société pour les Bâtiments du Roi (*op. cit*, ill. 301).

€ 15,000-25,000

77

BUREAU PLAT EN MARQUETERIE DE BOIS DE ROSE, AMARANTE, ÉRABLE, SYCOMORE ET FILETS DE HOUX ET BRONZE REDORÉ DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1770, ESTAMPILLE DE JEAN-BAPTISTE VASSOU

A LATE LOUIS XV GILT-BRONZE MOUNTED TULIPWOOD, AMARANTH, SYCAMORE MARQUETRY AND HOLLY BUREAU PLAT, CIRCA 1770, STAMPED BY JEAN-BAPTISTE VASSOU

ouvrant à trois tiroirs, l'autre côté avec trois tiroirs simulés, à décor géométrique, orné de pastilles, sur des pieds gaine de section carrée munis de sabots cannelés, le plateau gainé de cuir vert doré au petit fer d'époque postérieure, plusieurs étiquettes dont une portant les numéros *'10-6-22'*, estampillé *J.B. VASSOU* et *JME* quatre fois
Haut. 74 cm, larg. 130 cm, prof. 69 cm;
Height 29 ½ in, width 51 ¼ in, depth 27 ¼ in

opening with three drawers, with geometric decoration embellished with roundels, on square-section sheath legs fitted with fluted hoof feet, the top covered with a *later* gilt-tooled green leather surface, bearing several labels, one inscribed with the numbers '10-6-22', stamped *J.B. VASSOU* and *JME* four times; (*regilt*)

PROVENANCE

Christie's New York, 21 octobre 2005, lot 384 (vendu 54 000$).

Jean-Baptiste Vassou, cabinetmaker, received master in 1767.

Jean-Baptiste Vassou worked under the name "La Tête Noire" on Rue Saint-Nicolas before setting up shop in the Faubourg Saint-Antoine in 1799. His clients were often *marchands-merciers* who commissioned him to create classic furniture in the late Louis XV, Transition, and—above all—Louis XVI styles. The majority of his Louis XVI production consisted of secrétaires à abattant, secrétaires, and bureaux à cylindre, among other pieces.

A very similar bureau, formerly part of the collection of Hélie de Talleyrand, Duke of Talleyrand, was offered by Christie's, Paris, 26 November 2005, lot 233.

◉ € 15,000-25,000

78

□ **79**

JEAN-BAPTISTE MALLET
Grasse 1759 - 1835 Paris

La Lettre d'Amour

The Love Letter

Plume et encre brune et aquarelle
324 x 229 mm

Pen and brown ink and watercolour

PROVENANCE

Vente anonyme, Christie's, Londres, 10 avril 1985, lot 120 ;
Vente anonyme, Christie's, New York, 28 janvier 1999, lot 162 ;
Collection particulière, Connecticut ;
Vente anonyme, Sotheby's, New York, 6 juin 2013, lot 59 ;
Où acquis.

€ 4,000-6,000

80

□ **78**

VICTOR-JEAN NICOLLE
Paris 1754 - 1826

Cinq vues miniatures de Rome

Five miniature views of Rome

Plume et encre brune et aquarelle, ensemble de cinq ; deux dans des traits d'encadrement dessinés
Circulaires, diamètre 70-74 mm
(5)

All pen and brown ink and watercolour, two within framing lines

€ 3,000-5,000

79

□ **80**

JEAN-BAPTISTE MALLET
Grasse 1759 - 1835 Paris

Elégantes dans un parc

Elegant figures in the park

Aquarelle et gouache
300 x 232 mm

Watercolour and gouache

PROVENANCE

Vente anonyme, Me Boisgirard, Paris, 10 décembre 1993, lot 4 ;
Collection particulière, Connecticut ;
Vente anonyme, Sotheby's, New York, 6 juin 2013, lot 60 ;
Où acquis.

€ 4,000-6,000

81

JACQUES-PHILIPPE CARESME
Paris 1734 - 1796

Galantes

Aquarelle et gouache
Signé et daté en bas à gauche *Ph. Caresme / 1791*
400 x 330 mm

Watercolour and gouache
Signed and dated lower left *Ph. Caresme / 1791*

PROVENANCE

Vente anonyme, Koller, Zürich, 2 novembre 1995, lot 4220 ;
Vente anonyme, Antiquitäten Metz GmbH Kunstauktionen, Heidelberg, 26 novembre 2011, lot 307 ;
Où acquis.

€ 7,000-9,000

82

□ **82**

PAIRE DE VASES COUVERTS EN MARBRE VERT DES ALPES ET BRONZE DORÉ, ITALIE, XIXE SIÈCLE

A PAIR OF ITALIAN GILT-BRONZE MOUNTED VERT DES ALPES MARBLE VASES AND COVERS, 19TH CENTURY

les anses en têtes de félin, la prise en graine, la partie basse du corps ornée de feuillages et graines, sur un piédouche et un socle à pans coupés
(2)
Haut. 30 cm, larg. 23,5 cm;
Height 11 ¾ in, width 9 ¼ in

with feline-shaped handles, the lower part of the body decorated with foliage and seeds, on a short pedestal and a chamfered-base plinth

€ 4,000-6,000

83

BUREAU CABINET EN BOIS LAQUÉ CRÈME, ROUGE ET OR, ITALIE, MILIEU DU XVIIIE SIÈCLE

AN ITALIAN CREAM, RED AND GOLD LACQUER BUREAU CABINET, MID-18TH CENTURY

ouvrant à deux portes, un abattant découvrant des tiroirs et compartiments, et trois tiroirs en partie basse, à décor chinoisant de pagodes et paysages lacustres
Haut. 201 cm, larg. 95 cm, prof. 50 cm;
Height 79 in, width 37 ½ in, depth 19 ½ in

with two doors, a drop-front revealing drawers and compartments, and three drawers in the lower section, decorated in chinoiserie style with pagodas and lakeside landscapes

PROVENANCE

Princes di S. Vitale, Colorno ;
Pietro Accorsi, Turin ;
Collection Giulio Ometto ;
The Collection of Giulio Ometto, Sotheby's Milan, 11 avril 2002, lot 312 ;
Sotheby's New York, 27 octobre 2017, lot 146

€ 6,000-10,000

83

84

TABLE À ÉCRIRE EN PLACAGE D'ACAJOU ET POIRIER NOIRCI, AUTRICHE, VIENNE, DATÉE 1808, SIGNÉE BENEDIKT HOLL

AN AUSTRIAN MAHOGANY AND TINTED WOOD WRITING TABLE, VIENNA, DATED 1808, SIGNED BENEDIKT HOLL

ouvrant en ceinture par un tiroir révélant un plateau à écrire, trois compartiments amovibles découvrant trois compartiments secrets et deux tiroirs latéraux dont un contenant une écritoire à deux godets en métal argenté, les montants en lyre, réunis par une tablette d'entretoise à plateau formant porte-ouvrage, porte une étiquette "*Benedikt Holl, Bürgerlich Tischlermeister in Wien, anno 1808*"
Haut. 79,5 cm, larg. 85,5 cm, prof. 52,5 cm ;
Height. 31 ¼ in, width. 33 ½ in, depth. 20 ½ in

with a sliding top, concealing a drawer revealing three removable compartments and three hidden secret drawers, with two lateral drawers, one with a writing tool, with lyra-shaped feet, joined by a stretcher, with a manuscript label *"Benedikt Holl, Bürgerlich Tischlermeister in Wien, anno 1808"*

PROVENANCE

Vente Thierry de Maigret, Drouot, Paris, 5 juin 2013, lot 237 (vendue 30 980 €)

BIBLIOGRAPHIE COMPARATIVE

J. Bahns, *Biedermeier Möbel Entstehung-Zentren-Typen*, Keyser, 1979, p.90
Splendeurs des Collections du Prince de Liechtenstein, Palais Lumière, Evian, 2011, p.192 et 193

Benedikt Holl (1755-1833), a cabinetmaker originally from Württemberg, settled in Vienna in 1791. His reputation as a talented cabinetmaker stems from his small but technically exceptional works from the Imperial and Biedermeier period, often based on English designs. In the collections of the Prince of Liechtenstein, there is a charming lady's writing desk signed Holl (inv. MO 2307) exhibiting the same characteristics as our writing table, notably its unusual stretcher and illustrated in *Splendeurs des Collections du Prince de Liechtenstein*, Palais Lumière, Evian, 2011, p.192 et 193.

◉ € 10,000-15,000

85

PAIRE D'APPLIQUES EN BRONZE REDORÉ D'ÉPOQUE LOUIS XVI, VERS 1770, D'APRÈS UN DESSIN DE JEAN-LOUIS PRIEUR

A PAIR OF LOUIS XVI GILT-BRONZE THREE-LIGHT WALL APPLIQUES, CIRCA 1770, AFTER A DESIGN BY JEAN-LOUIS PRIEUR

à trois lumières, sommées d'une urne flammée, le fût orné d'un putto drapé ; (*percées pour l'électricité*)
(2)
Haut. 59 cm, larg. 29 cm ;
Height 23 ¼ in, width 11 ½ in

topped with a flaming urn, the stem as a putto; (*pierced for electricity, regilt*)

PROVENANCE

Vente Collin du Bocage, Drouot, Paris, 12 décembre 2018, lot 288 (vendue 10 500€).

BIBLIOGRAPHIE COMPARATIVE

H. Ottomeyer, P. Pröschel, *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 173, pl. 3.5.5 et 3.5.7

€ 10,000-15,000

Dessin d'appliques de Jean-Louis Prieur (1725-1785)

86

COMMODE EN MARQUETERIE DE BOIS DE ROSE, BOIS DE VIOLETTE, AMARANTE ET FILETS DE HOUX, D'ÉPOQUE LOUIS XV, VERS 1770, ESTAMPILLE DE JACQUES DAUTRICHE

A LOUIS XV GILT-BRONZE-MOUNTED TULIPWOOD, KINGWOOD, AMARANTH, CITRONNIER AND HOLLY COMMODE STAMPED BY JACQUES DAUTRICHE, CIRCA 1770

en léger ressaut, ouvrant par cinq tiroirs sur trois rang, reposant sur quatre pieds galbés terminés par des pattes de lion, marqueterie à décor de losanges et rosettes en frise, dessus de marbre Brèche d'Alep, le dessus du plateau porte l'inscription à l'encre *10935* apposée deux fois, estampillé *J.DAUTRICHE* et *JME*; (*certains bronzes d'époque posterieure*)
Haut. 88 cm, larg. 114 cm, prof. 54 cm ;
Height. 34 ⅔ in, width. 45 in, depth. 21 ¼ in

with five drawers in three rows to the front, resting on four cabriole legs ending in lion's paws, marquetry and bronzes of lozenges and rosettes in a frieze, with a Brèche d'Alep marble, the underside of the top with inscribed ink numbers *10935* twice, stamped *J. Dautriche* and *JME (some bronzes replaced)*

PROVENANCE

Christie's Londres, 13 juin 1991, lot 78; Sotheby's Londres, *A Mansion Overlooking a Royal Park,* 28 avril 2015, lot 73 (vendue 35 000 £)

BIBLIOGRAPHIE COMPARATIVE

A. Pradère, *Les ébénistes Français de Louis XIV à la révolution*, Tours, 1989, p. 269
M. Blaise, « Jacques Dautriche, ébéniste sous Louis XV et Louis XVI », *l'Estampille - L'Objet d'Art*, juillet-août 2001, pp. 50 à 61

Jacques van Oostenrik, known as Dautriche, cabinet maker, recieved master in 1765.

Originally from the Netherlands, he was particularly renowned for his rich marquetry. He worked as an independent cabinetmaker for Oeben until the latter's death in 1763, before becoming a master in 1765.

This commode is characteristic of Jean-François Oeben's influence on Jacques Dautriche, notably through the form of the so-called "Greek-style" commodes made by Oeben for Madame de Pompadour at the Château de Ménars in 1760. Jacques Dautriche nevertheless distinguishes himself through his use of a lozenge-shaped frieze, employed in the marquetry as well as on the gilt-bronze mounts. A similar commode from the Nathaniel Rothschild collection, was sold at Christie's, New York, 26 October, 2001, lot 290.

€ 20,000-30,000

87

87

JOHANN CONRAD SEEKATZ
Grünstadt 1719 - 1768 Darmstadt

Jour de marché

Market Day

Huile sur toile
55 x 41 cm ; 21⅝ by 16⅛ in.

Oil on canvas

PROVENANCE

Galerie Vadamo, Prague (selon une étiquette au dos).
Vente anonyme, Neumeister, Munich, 18 mars 1992, lot 453.

€ 8,000-12,000

88

JOHANN CONRAD SEEKATZ
Grünstadt 1719 - 1768 Darmstadt

Savoyard montrant un rat dansant ; Jeune musicien jouant pour une lavandière

Savoy Boy with the Dancing Rat; The Enchantment through Music

Huile sur toile marouflée sur panneau, une paire
(I) 25,5 x 18,4 cm ; 10 by 7¼ in. ;
(II) 25 x 18 cm ; 9⅞ by 7⅛ in.
(2)

A pair, both oil on canvas laid on panel

PROVENANCE

Peut-être acquis par John Patteson en 1755, ou par son épouse Elizabeth Stanisforth, héritière de Dr. Cox Macro D.D., of Norton Hall, Suffolk ;
Par descendance ;
Par qui vendu, Sotheby Parke Bernet, Londres, 3 juillet 1985, lot 25 ;
Vente anonyme, Christie's, Amsterdam, 1er juillet 2009, lot 403.

€ 8,000-12,000

88

89

JANUARIUS ZICK
Munich 1730 - 1797 Coblence

Scène de bergers ;Un pêcheur surpris par une jeune fille

Shepherds Embracing ; A Fisherman Surprised by a Young Girl

Huile sur panneau, une paire
(I) 33,5 x 24,8 cm ; 13¼ by 9¾ in. ;
(II) 33,3 x 24,7 cm ; 13⅛ by 9¾ in.
(2)

A pair, both oil on panel

PROVENANCE

Vente anonyme, Sotheby's, Amsterdam, 20 février 2003, lot 1106.

BIBLIOGRAPHIE

J. Strasser, *Januarius Zick, 1730-1797, Gemälde, Graphik, Fresken*, Weissenhorn, 1994, p. 437, n° G 460, fig. 407 et p. 441, n° G 481.

€ 12,000-18,000

90

TABLE À ÉCRIRE EN MARQUETERIE DE BOIS DE ROSE, HOUX, AMARANTE ET BRONZE REDORÉ D'ÉPOQUE LOUIS XV, VERS 1765, ESTAMPILLE DE RVLC

A LOUIS XV GILT-BRONZE MOUNTED TULIPWOOD, HOLLY, AMARANTH WRITING TABLE, CIRCA 1765, STAMPED BY RVLC

la ceinture ouvrant par un tiroir latéral avec son encrier et une tablette à écrire à dessus de cuir, décor de frise de grecques sur la ceinture, estampillée *RVLC*
Haut. 72 cm, larg. 51 cm, prof. 40,5 cm ;
Height. 28 ½ in, width. 20 in, depth 16 in

with a lateral drawer with an inkwell and a leather-topped writing shelf with a leather top, decorated with a greek key frieze, stamped *RVLC; (bronzes re-gilt)*

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le Mobilier français du XVIIIe siècle,* Paris, 1998, p. 757.
C. Roinet, *Roger Vandercruse dit Lacroix,* Perrin & Fils, Paris, 2000, p. 65,

Roger Vandercruse, known as Lacroix, cabinetmaker, received master in 1755.

Within the oeuvre of Roger Vandercruse, known as Lacroix, there are several tables of this type, very similar to our model, which he made between 1765 and 1770. One example is the one from the Isaac de Camondo collection, now in the Louvre Museum (inv. OA 6559), adorned with a Sèvres porcelain plaque.

This model is also frequently found used as the lower section of bonheur-du-jour tables. We can compare our table with the example from the former Perrin collection, illustrated by C. Roinet in *Roger Vandercruse dit Lacroix* (Perrin & Fils, Paris, 2000, p. 65), probably sold at the Hôtel Drouot, in Paris, on 27 March, 1985, also reproduced in P. Kjellberg, *Le Mobilier français du XVIIIe siècle,* Paris, 1998, p. 757, *Mobilier français du XVIIIe siècle*, Paris, 1998, p. 757.

◉ € 6,000-10,000

Table, vers 1765, par Roger Vandercruse dit Lacroix et porcelaine de Manufacture de Sèvres, vers 1765 Musée du Louvre, inv. OA 6559

91

PENDULE À CERCLES TOURNANTS EN LAQUE BRONZE DORÉ ET LAQUE DU JAPON D'ÉPOQUE LOUIS XVI, SIGNÉE CHARLES DUTERTRE, PARIS, VERS 1780

A LOUIS XVI GILT-BRONZE AND JAPANESE LACQUER "PENDULE À CERCLES TOURNANTS", SIGNED CHARLES DUTERTRE, PARIS, CIRCA 1780

en forme d'urne, les côtés incrustés de panneaux en laque représentant des animaux et des insectes dans des paysages stylisés, les anses en forme de masques de satyre, les anneaux rotatifs, incrustés de chiffres en émail indiquant les heures et les intervalles de cinq minutes, l'heure étant indiquée par une étoile en acier ciselé nichée au milieu de nuages ondulants, le socle abritant le mouvement avec suspension en soie et roue de compte extérieure en forme d'étoile sonnant sur une cloche, la plaque arrière signée *Chles Dutertre A Paris*
Haut. 40 cm; Height 15¾ in

in the form of an urn with satyr mask handles, the rotating chapter rings inset with enamel numerals for the hours and five-minute intervals, the time indicated by a cut steel star set amongst billowing clouds, the plinth base containing the movement with silk suspension and star-cut outside count wheel striking on a bell, the backplate signed *Chles Dutertre A Paris*, the sides inset with lacquer panels depicting animals and insects in stylised landscapes

Charles Dutertre watchmaker, received master in 1758. Among his most important clients were the Count of Artois and Prince Charles of Lorraine.

€ 20,000-30,000

□ 92

PAIRE DE FAUTEUILS À LA REINE EN BOIS DORÉ D'ÉPOQUE LOUIS XVI, CIRCA 1785, ESTAMPILLE DE JEAN-BAPTISTE BOULARD

A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS À LA REINE, STAMPED BY JEAN-BAPTISTE BOULARD, CIRCA 1785

le dossier rectangulaire, à décor de feuilles d'eau, les supports d'accotoirs en feuilles d'acanthe se prolongeant en frise de piastre, garniture de soie polychrome à décor floral, estampillés *I.B.BOULARD*
(2)
Haut. 94 cm, larg. 67,5 cm, prof. 58,5 cm ;
Height. 37 in, width. 26 ½ in, depth. 23 in

with a rectangular backrest, decorated with water leaves, the acanthus leaf armrest supports extending into a frieze of overlapping discs, with a polychrome floral silk upholstery, stamped *I.B.BOULARD*

PROVENANCE

Sotheby's New York, 23 novembre 2009, lot 95 (vendue 25 000 $).

EXPOSITION(S)

Chinese Porcelain Company, New York, cat. exp., 2001, pp. 54-55.

BIBLIOGRAPHIE COMPARATIVE

L. Condamy, "Quelques productions de Jean-Baptiste Boulard" *Louis XVI et Marie-Antoinette à Compiègne*, 2006, p.40-41 et p 150 à 153.
L. Condamy, *Jean-Baptiste Boulard, Menuisier du Roi*, Dijon, 2008, p 292 et 299.

Jean-Baptiste Boulard, woodmaker, received master in 1755

This type of production is characteristic of Boulard's work. He delivered several very similar sets of seating for Louis XVI at the Château de Compiègne, starting in 1785, notably for the King's library and for the former bedroom, as illustrated by L. Condamy in *Louis XVI et Marie-Antoinette à Compiègne,* 2006, pp. 150-153.

€ 4,000-6,000

93

COMMODE EN PLACAGE DE BOIS DE ROSE ET BOIS DE VIOLETTE, FILETS D'AMARANTE ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1765-1770, ESTAMPILLE DE JACQUES-LAURENT COSSON

A LATE LOUIS XV GILT-BRONZE MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH VENEERED COMMODE, CIRCA 1765-1770, STAMPED BY JACQUES-LAURENT COSSON

ouvrant à deux tiroirs, les côtés incurvés et la façade bombée, à décor de pastilles, encadrements, nœuds et tores de laurier, les pieds galbés terminés en pattes d'animaux, dessus de marbre brèche d'Alep, estampillée *J.L. COSSON* et *JME*
Haut. 85 cm, larg. 108 cm, prof. 47,5 cm;
Height 33 ½ in, width 42 ½ in, depth 18 ⅔ in

with two drawers, decorated with roundels, surrounds, knots, and laurel torus, with curved legs ending in animal feet, with a Brèche d'Alep marble top, stamped *J.L. COSSON* and *JME*

Jacques-Laurent Cosson, cabinetmaker, received master in 1765.

⊙ € 20,000-30,000

94

94

□ **94**

PAIRE DE CONSOLES EN BOIS DORÉ D'ÉPOQUE LOUIS XV, VERS 1750

A PAIR OF SMALL LOUIS XV GILTWOOD CONSOLES, PARIS, CIRCA 1750

centrée d'un bouquet de fleurs, les pieds en enroulement, dessus de marbre brèche d'Alep
(2)
Haut. 84 cm, larg. 80 cm, prof. 39 cm ;
Height. 31 ½ in, width. 31 ½ in, depth. 15 ¼ in

centred by a flowers bouquet, with scrolling feet, with a brèche d'Alep marble top

PROVENANCE

Sotheby's New York, 24 octobre 2005, lot 44 (12.000$ sans les frais).

€ 4,000-6,000

95

MOBILIER DE SALON EN BOIS REDORÉ D'ÉPOQUE LOUIS XVI, VERS 1780, ESTAMPILLE DE JEAN-BAPTISTE III LELARGE

A LOUIS XVI GILTWOOD SUITE OF SEATING FURNITURE, CIRCA 1780, STAMPED BY JEAN-BAPTISTE III LELARGE

à décor de larges feuilles de chêne, comprenant une paire de fauteuils et un canapé, garniture de soie rouge et or, les fauteuils estampillés *IB. LELARGE*
(3)
Fauteuil: Haut. 88 cm, larg 64 cm.prof. 54 cm;
Height. 34 $^{2}/_{11}$ in., width. 25 in, depth. 21 in
Canapé: Haut. 84 cm, larg. 129 cm. prof. 54 cm;
Height. 33 in, width. 50 ¾ in, depth. 21 in

decorated with large oak leaves, comprising a pair of armchairs and a sofa, with a gold and red silk upholstery, each armchair stamped *"JB LELARGE"*; (*re-gilt*)

PROVENANCE

Rosenberg and Stiebel, New York, vers 1980; Christie's, New York, 21 mai 1997, lot 631; Christie's, Paris, 7 novembre 2012, lot 289 (vendu 32.200€).

Jean-Baptiste III Lelarge, menuisier, received master in 1775.

Voir notice complète sur www.sothebys.com/PF2690

€ 10,000-15,000

95

96

BONHEUR DU JOUR EN MARQUETERIE ET PLACAGE DE BOIS DE ROSE, BOIS DE VIOLETTE, AMARANTE, SATINÉ ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1750-1760, ESTAMPILLE DE LÉONARD BOUDIN

A LOUIS XV GILT-BRONZE MOUNTED TULIPWOOD, KINGWOOD, AMARANTH AND SATINÉ WOOD FLORAL PARQUETRY BONHEUR DU JOUR, CIRCA 1750-1760, STAMPED BY LÉONARD BOUDIN

le gradin ouvrant à trois tiroirs, la partie inférieure ouvrant à une tablette avec dessus de cuir brun, deux tiroirs et deux vantaux, estampillé sous un tiroir *"L. BOUDIN"* et *"JME"*
Haut. 116 cm, larg. 63 cm, prof. 38 cm ;
Height 45 ⅔ in; width 24 ¾ in; depth 15 in

the open superstructure with three lower drawers, the lower section with a sliding surface lined with brown leather, two short drawers and two doors, stamped underneath one drawer *"L. BOUDIN"* and *"JME"*

PROVENANCE

Vente Couturier-Nicolay, Drouot, Paris, 23 mars 1982;
Sotheby's Paris, *Mobilier, Sculptures Et Objets D'Art,* 14 mai 2014, lot 162 (vendu 51 900€).

BIBLIOGRAPHIE COMPARATIVE

P.Kjellberg, *Le mobilier français du XVIIIe siècle,* Paris, 1989.

Léonard Boudin, cabinetmaker, received master in 1761.

Léonard Boudin was a cabinetmaker but also a dealer, employing other cabinetmakers such as Topino, Denizot, and Gilbert. To create this bonheur du jour with its delicate decoration, he likely called upon Christophe Wolff or Brice Péridiez, specialists in floral marquetry with whom he collaborated. For a bonheur du jour by Léonard Boudin and Pierre Denizot, with a similar but much simpler, see Christie's Paris, 29 October 2024, lot 239.

◉ € 15,000-25,000

97

FRANZ CHRISTOPH JANNECK
Graz 1703 - 1761 Vienne

La Première rencontre ; La Lecture

The First Encounter ; The Reading Hour

Huile sur cuivre, une paire
L'un signé en bas à droite *F.C. Janneck fc.*
(I) 25,8 x 31,5 cm ; 10⅛ by 12⅜ in. ;
(II) 25,1 x 31,2 cm ; 9⅞ by 12¼ in.
(2)

A pair, both oil on copper
One signed lower right *F.C. Janneck fc.*

PROVENANCE

Collection Mauboussin, France ;
Vente anonyme, Lisieux Enchères, Lisieux, 16 mars 2013, lot 40 ;
Où acquis.

€ 25,000-35,000

98

TABLE À ÉCRIRE EN MARQUETERIE DE BOIS DE ROSE, SATINÉ, ÉPINE-VINETTE, HOUX ET BRONZE DORÉ, D'ÉPOQUE LOUIS XV, VERS 1770, ESTAMPILLE DE ROGER VANDERCRUSE DIT LACROIX

A LOUIS XV GILT-BRONZE MOUNTED TULIPWOOD, SATINWOOD, BARBERRY AND HOLLY WRITING TABLE, CIRCA 1770, STAMPED BY ROGER VANDERCRUSE KNOWN AS LA CROIX

ouvrant en façade par un rideau découvrant trois tiroirs et surmonté d'un tiroir formant écritoire, les pieds galbés reliés par une entretoise, marqueterie de quatrefeuilles, estampillée *RVLC* et *JME*
Haut. 71.5 cm, larg. 46.5 cm, prof. 34 cm ;
Height. 28 in, width : 18 ¼ in ; depth : 13 ½ in

with a short drawer above a sliding door revealing three drawers, the leg joined by a stretcher, with a marquetry of quatrefoil flowers, stamped *R.V.L.C.* and *JME*

PROVENANCE

Vente Thierry de Maigret, Drouot, Paris, 5 juin 2013, lot 236 (vendue 36 000 € hors frais)

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le mobilier français du XVIIIe siècle*, Les Editions de l'Amateur, Paris, 1989, p. 757.
C. Roinet, *Roger Vandercruse dit La Croix*, Les Editions de l'Amateur, Paris, 2000, p. 66.

Roger Vandercruse, known as Lacroix (1727-1799), cabinetmaker, received master in 1755.

He was one of the most influential cabinetmakers of the Transition period between the 1760s and the late 1770s. He specialized in small, often richly inlaid floral furniture, such as this writing table. From 1769 onward, through his colleague, the merchant Gilles Joubert, he was in charge of all court commissions, notably for the royal residences of the Countess of Provence and Madame Victoire.

This type of writing table is characteristic of Lacroix's work, as illustrated by C. Roinet in *Roger Vandercruse dit Lacroix,* Perrin & Fils, Paris 2000, fig. 24, p. 66. Several similar tables with similar shapes and decorations, stamped by RVLC, have been offered by Sotheby's, including a writing table, sold in London on 3rd May 2018, lot 62 (sold £13,750) and another in London on 8th July 2008, lot 229.

◉ € 10,000-15,000

99

SUITE DE QUATRE CHAISES EN CABRIOLET EN BOIS LAQUÉ GRIS DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1770, ESTAMPILLE DE JEAN-NICOLAS I. BLANCHARD

A SET OF FOUR LATE LOUIS XV GREY LACQUERED WOOD CHAIRS 'EN CABRIOLET', CIRCA 1770, STAMPED BY JEAN-NICOLAS I. BLANCHARD

le dossier légèrement chantourné, l'assise ovoïde, à décor de fleurettes, pastilles, enroulements et acanthes, garniture de damas de soie brun-violet, estampillées *N BLANCHARD*
(4)
Haut. 88 cm, larg. 55 cm, prof. 49 cm ;
Height 34 ⅔ in, width 21 ⅔ in, depth 12 ¼ in

with a shaped backrest and an ovoid seat, decorated with flowers, pastilles, scrolling motifs and acanthus leaves, covered with a brownish-purple damask silk upholstery, stamped *N BLANCHARD*

PROVENANCE

Sotheby's Londres, 7 septembre 2000, lot 115 (vendue 30 400 £).

Nicolas Blanchard, menuisier, received master in 1738.

For a similar pair of chairs, see Sotheby's Paris on 28th June 2023, lot 372.

€ 10,000-15,000

100

CARTEL ET BAROMÈTRE D'APPLIQUE EN BRONZE REDORÉ D'ÉPOQUE LOUIS XVI, VERS 1785, SIGNÉS SOTIAU ET CARCANY

A LOUIS XVI GILT-BRONZE WALL CLOCK AND MATCHING BAROMETER, PARIS, CIRCA 1785, SIGNED BY SOTIAU AND CARCANY

à décor de fleurs de lys, surmonté d'un ruban, le cadran du cartel émaillé signé *Sotiau à Paris*, le cadran du baromètre signé *Carcany*, le mouvement avec suspension Brocot d'époque postérieure, la roue de comptage taillée en forme d'étoile sonnant sur une cloche, les platines à fond plat
(2)
Haut. 92,5 cm ; larg. 29 cm ;
Height. 36 ¼ in, width. 11 ½ in

the clock with 6-inch enamel dial signed *Sotiau A Paris*, finely pierced and engraved hands, the movement with *later* Brocot suspension, star-cut count wheel striking on a bell, flat bottomed plates, the drum mounted within ribbon-tied lilies; the matching barometer with enamel dial signed *Carcany*, (*both re-gilt*)

PROVENANCE

Christie's Londres, 96 décembre 2007, lot 132 (vendus 72 500£).

BIBLIOGRAPHIE COMPARATIVE

F.J.B. Watson, *The Wrightman's Collection, Vol. II Furniture, Gilt bronze and Mounted Porcelain, Carpet*, Metropolitan Museum of Art, 1973, n° 184, page 363.
D. Alcouffe, A. Dion, G. Mabille, *Les bronzes d'ameublement du Louvre,* Dijon, 2004, p. 213, n°108
A. Forray-Carlier, S. Legrand-Rossi et B. Quette, *De bronze et d'or, bronzes dorés du musée Nissim de Camondo,* MAD, 2024, p144 à 147

The presence of a pair of cartel clocks and barometers is quite uncommon in the 18th century and is often a sign of quality craftsmanship. Stylistically, this pair can be compared to a pair of cartel clocks and barometers by the bronze sculptor Pierre Gouthière, from the Château de Saint-Cloud, now in the Louvre Museum (OA 5493 and OA 5494), which also bears the name Carcany, as well as a similar pair in the Nissim de Camondo Museum (cat. no. 151.1 and 151.2). The association of the names Sotiau and Carcany in the context of a pair of cartel clocks and barometers is not surprising, since they were among the most highly regarded craftsmen in their respective fields during the last quarter of the 18th century.

Renacle-Nicolas Sotiau (1749-1791), a watchmaker from Liège who became a master in 1782, established himself on Rue Saint-Honoré and immediately achieved immense success thanks to haberdashers such as Dominique Daguerre and François Darnault. He also worked regularly with the bronze casters Thomire and Rémond, producing goods for figures like Marie Antoinette, and Mesdames Victoire and Adélaïde.

Carcany, *Opticien du Roy*, was one of the most renowned barometer makers under Louis XVI, with his workshop on Rue du Faubourg Saint-Antoine. He is mentioned in the Dauphin's Almanac of 1773 and in the records of the Menus-Plaisirs between 1775 and 1780.

€ 20,000-40,000

Cartel, en bronze doré attribué à Pierre Gouthière, Musée du Louvre, inv. OA 5493

101

CHRISTOPH HEINRICH KNIEP
Hildesheim 1755 - 1825 Naples

A) Vue du Temple de Venus, Baïes
B) Ruines du Temple de Proserpine au lac Averne

A) View of the Temple of Venus, Baiae
B) Ruins of the Temple of Proserpine on Lake Avernus

Plume et encre noire et lavis brun dans des traits d'encadrement dessinés, les bordures teintées de lavis vert pâle, une paire
A) Signé et daté en bas à gauche *C.H. Kniep. Napoli. 1787* ; inscrit dans la marge en haut à gauche *1. Ruines du Temple de Venus à Baiae. par Kniep*
B) Signé en bas à gauche *C. Kniep. Napoli* ; inscrit dans la marge en haut à gauche *2. Ruines du Temple de Proserpine au lac Averne. par Kniep*
A) 592 x 815 mm
B) 600 x 815 mm
(2)

Both pen and black ink and brown wash, within drawn borders, the borders toned with light green wash
A) Signed and dated lower left *C.H. Kniep. Napoli. 1787*; inscribed, top left margin *1. Ruins du Temple de Venus à Baiae. par Kniep*
B) Signed lower left *C. Kniep. Napoli*; inscribed top left margin *2. Ruines du Temple de Proserpine au lac Averne. par Kniep*

PROVENANCE

Vente anonyme, Blindarte Casa D'Aste, Naples, 11 décembre 2011, lot 128 ;
Galerie Paolo Antonacci, Rome, *Views of the Grand Tour, From the late 18th to the 19th Century,* 2012, n° 3 et 4.

BIBLIOGRAPHIE

S. Cassani (ed.), *All'ombra del Vesuvio. Napoli nella veduta europea dal Quattrocento all'Ottocento*, cat. exp., Naples, Museo e Real Bosco di Capodimonte, 1990, p. 404, repr. p. 246, 250 ;
G. Striehl, *Der Zeichner Christoph Heinrich Kniep (1755-1825), Landschaftsauffassung und Antikenrezeption*, Hildesheim/Zürich/ New York, 1998, p. 152, 154, n° 580, 581 .

€ 8,000-12,000

102

BUREAU PLAT EN PLACAGE DE BOIS DE ROSE, AMARANTE, ÉRABLE, HOUX ET BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1775-1780, ESTAMPILLE DE MATHIEU-GUILLAUME CRAMER

A LOUIS XVI GILT-BRONZE MOUNTED TULIPWOOD, AMARANTH, MAPLE, HOLLY WOOD BUREAU PLAT STAMPED BY MATHIEU-GUILLAUME CRAMER, CIRCA 1775–1780

ouvrant à deux tiroirs, avec deux tirettes latérales, à décor de rosaces dans des formes géométriques, dessus de cuir rouge doré aux petits fers, sur des roulettes, estampillé *M·G CRAMER* et *JME ; (bronzes en partie redorés)*
Haut. 73 cm, larg. 129 cm, prof. 62,5 cm ;
Height. 28 ¾ in, width. 50 ¾ in,
depth. 24 ⅝ in

with two drawers to the frieze and two slides to the sides, decorated with rosaces in geometrical forms, with a red leather writing top, stamped *M·G CRAMER* and *JME; (some bronzes re-gilt)*

PROVENANCE

Sotheby's New York, *Important European Decorative Arts,* 9 juin 2014, lot 197 (vendu 40 625$).

Mathieu-Guillaume Cramer, cabinetmaker, received master in 1771.

A tric trac table by Cramer of this model and with identical parquetry decoration was sold from *the collection of Lady Ashburnham*, Sotheby's London, 26 June 1953, lot 108.

€ 15,000-25,000

103

ECUELLE À DEUX ANSES, SON COUVERCLE ET SON PRÉSENTOIR EN PORCELAINE DE MEISSEN, VERS 1730

A MEISSEN PORCELAIN TWO-HANDLED ÉCUELLE, COVER AND STAND, CIRCA 1730

à décor de chinoiseries dans des cartouches en enroulement dorés, rouge-fer, bordés de noir, séparés par des motifs d'*indianische Blumen*, les anses angulaires, le couvercle avec prise en branche dorée, *marque en bleu aux épées croisées, numéro 16 doré sur toutes les pièces*
Diamètre du présentoir 7 ⅞ in; 20,2cm

painted with large scenes of chinoiserie figures at various pursuits, within iron-red, puce and gilt scroll-edged quatrefoil cartouches, edged in black, separated by sprays of *indianische Blumen*, the écuelle affixed with two gilt-edged angular handles, and the cover with a gilt branch handle, *crossed swords marks in underglaze-blue, gilt numeral 16. to all pieces*

PROVENANCE

Collection Edmond de Rothschild, sa vente (annonyme), Christie's Londres, 17 octobre 1977, lot 22;
Vente Neumeister, Munich, 18 septembre 2013, lot 32;
Acquis lors de cette vente.

BIBLIOGRAPHIE

U. Pietsch, Höroldt and Kaendler: Two Outstanding Artists of the Meissen Porcelain Manufactory Competing against each Other on Their Way to the Pinnacle of Perfection', in Hans Ottomeyer and Sarah-Katharina Andres-Acevedo, *From Invention to Perfection, Masterpieces of Eighteenth-Century Decorative Art*, Munich, 2016, p. 223, fig. 60.

When the present lot sold at Christie's in 1977, a further two-handled écuelle, cover and stand, was included as the following lot (lot 23) unillustrated but catalogued as the companion écuelle, and bearing the same gilt numeral.

€ 6,000-10,000

104

TRÈS RARE BEURRIER CIRCULAIRE ET SON COUVERCLE EN PORCELAINE DE MEISSEN, VERS 1725

AN EXTREMELY RARE MEISSEN PORCELAIN CIRCULAR BUTTER BOX AND COVER, CIRCA 1725

décoré de paysages dans des médaillons en quartefeuille dans des bordures sous couverte bleu, enrichi d'enroulements rouge-fer, alternés de vignettes avec des plantes fleuries, le corps avec des nervures rehaussées rouge-fer et de lustrage *Böttger* à points dorés, le couvercle à décor similaire avec une bordure à losanges dorés, *marque en bleu aux épées croisées*
Diamètre 5 ⅝ in; 14,2 cm

finely painted with quatrefoil landscape panels within underglaze-blue borders, embellished with iron-red scrollwork, alternating with vignettes of flowering plants, the box with moulded horizontal ribs picked out in iron-red, puce and gilt-dotted *Böttger* lustre, the cover similarly painted, with an underglaze-blue and gilt diaper border at the rim, *crossed swords mark in underglaze-blue*

PROVENANCE

An old Rhenish family collection, Lempertz, Cologne, 15 mai 2015, lot 614;
Acquis lors de cette vente.

A particularly close example, painted with landscapes, similarly decorated with *Böttger*-lustre and underglaze-blue was in the Ludwig Darmstädter Collection, Berlin, sold, Rudolph-Lepke's Kunst-Auctions-Haus, Berlin, 24-26 March, 1925, lot 106. A second, though differing by the use of painted flowers in the manner of J. E. Stadler, was in the Henle Collection, offered, Sotheby's, London, 25 November 1997, lot 119. Two butter boxes of the form were included in the so-called 'Christie Miller' service produced some years later in about 1740, sold at Sotheby's, London, 7 July 1970, lots 21 and 22.

€ 6,000-10,000

□ 105

ECUELLE À DEUX ANSES, SON COUVERCLE ET SON PRÉSENTOIR EN PORCELAINE DE MEISSEN DE LA FAMILLE-VERTE , VERS 1739-1740

A MEISSEN PORCELAIN FAMILLE-VERTE TWO-HANDLED CIRCULAR ÉCUELLE, COVER AND STAND, CIRCA 1739-40

circulaire, les anses ajourées, décorée d'un oiseau perché parmi des plantes fleuries, avec des bordures à motifs alvéolés encadrant des panneaux de papillons à l'intérieur d'un liseré doré, le présentoir à décor similaire, l'intérieur avec un liseré doré, *marques en bleu aux épées croisées, le présentoir avec numéro 21 en creux*
Long. du présentoir 10 ¼ in; 26 cm

of circular form with pierced lappet-shaped handles, painted with a bird perched in flowering plants, with cell-pattern borders reserved with panels of butterflies within a gilt-line rim, the stand similarly decorated within a gilt-line rim, *crossed swords marks in underglaze-blue, the stand with impressed numeral 21*

PROVENANCE

Christie's Genève, 9 novembre 1987, lot 115;
Christie's Londres, 17 novembre 2009, lot 45;
Acquis lors de cette vente.

Examples of Meissen porcelain in this rare pattern were represented in several prominent European porcelain collections prior to the Second World War: A large dish (38.5 cm diam.) was in the Friedrich Girtanner Collection, Zürich, sold, Rudolph-Lepke's Kunst-Auctions-Haus, Berlin, 9 December 1926, lot 40; and a smaller dish (24.5 cm diam.) was in the Ludwig Darmstädter Collection, Berlin, sold, in the same rooms, 24-25 March 1925, lot 103. Most recently a large dish (34.7 cm diam.) was in the Frederick J. and Antoinette H. Van Slyke Collection, Baltimore, sold at Sotheby's, New York, 26 September 1989, lot 10.

€ 4,000-6,000

106

GLACIÈRE ET SON COUVERCLE EN PORCELAINE KAKIÉMON DE MEISSEN, VERS 1730-1735

A RARE MEISSEN PORCELAIN KAKIEMON TWO-HANDLED ICE COOLER AND COVER, CIRCA 1730-35

décorée dans le style kakiémon avec de larges branches d'*indianische Blumen* ornées de dorures, et de rochers, au-dessus de deux bandes concentriques de couleur rouge-fer, le couvercle à décor similaire, avec un petit oiseau, surmonté d'une prise fleuron en artichaut, les anses en caryatides en enroulement, peintes en lustrage *Böttger*, en pourpre et en rouge de fer, le piédouche décoré d'un motif en spirale, *marque en bleu aux épées croisées*
Hauteur. 11 ⅞ in; 30 cm

painted, in Kakiemon style with large branches of *indianische Blumen* embellished with gilding, issuing from rockwork, above two concentric iron-red lines, the cover similarly painted with the addition of a small bird, surmounted with a puce artichoke finial, the cooler with caryatid C-scrolled handles painted in *Böttger* lustre, puce and iron red, the foot decorated with a puce spiral border, *crossed swords mark in underglaze-blue*

PROVENANCE

A Distinguished Private Collection of 18th Century Meissen Porcelain, Sotheby's Londres, 24 novembre 1998, lot 39;
Collection Buckendahl;
Lempertz Cologne, 15 novembre 2012, lot 37;
Acquis lors de cette vente.

The earliest documented reference to this form occurs in 1728, in a manufactory commission report recording an order for "two large ice pots ... after an Indian model," supplied to Count von Watzdorf. The handles of this form have been attributed to the Meissen modeller J.C.L. Lücke, and his specification of models for the years 1728-29, includes: '*Einen Henckel in Forma einer Sirena auf einen Eyß Topf*', [a handle in the form of a siren, on an ice bucket] (quoted in Rainer Rückert, *Meissener Porzellan 1710-1810*, exh. cat., Munich, 1966, p. 124, cat. no. 525, where an example of this form from the Schneider collection is illustrated). The Schneider example, decorated in underglaze-blue, and surmounted by a finial in the form of a seated chinoiserie figure, is most recently discussed at length by Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, Stiftung Ernst Schneider in Schloss Lustheim*, Band II, Munich, 2013, pp. 14-18, cat. no. 1.

The pattern seen on the present example closely corresponds to a pair formerly in the collection of the Portuguese banker and renowned collector Ricardo Espírito Santo (1900–1955). These pieces were acquired by Espírito Santo as part of the collection of Count Alfred III Potocki (1886–1958), which was evacuated from Łańcut Castle in Poland in 1944 (discussed by Selma Schwartz in *Brittle Beauty, Reflections on 18th-century European Porcelain*, London, 2023, pp. 140-45, cat. no. 18.)

€ 8,000-12,000

107

□ 108

TRÈS RARE BOUILLOIRE KAKIÉMON À FOND CÉLADON EN PORCELAINE DE MEISSEN, VERS 1730-1735

A VERY RARE MEISSEN PORCELAIN KAKIEMON CELADON-GROUND TEA KETTLE AND COVER, CIRCA 1730-35

d'après une forme japonaise, le corps globulaire avec un petit bec verseur triangulaire, décorée de chaque côté, dans la palette Kakiemon avec le motif des « deux cailles » dans des cartouches quadrilobés à bordure dorée, le couvercle peint d'une branche en fleurs et de brindilles
Hauteur 6 ½ in; 16,5 cm

after a Japanese form, with globular body with a short triangular spout and loop handle terminating at either end with a circular boss, painted in the Kakiemon palette with the 'Two Quail' pattern within a gilt-edged quatrelobe cartouche on each side, the cover painted with a flowering branch and sprigs

Voir notice complète sur sothebys.com/PF2690

€ 5,000-7,000

109

□ 107

BOL COUVERT ET SON PRÉSENTOIR EN PORCELAINE DE MEISSEN À DÉCOR KAKIÉMON, VERS 1730

A MEISSEN PORCELAIN KAKIEMON CIRCULAR BOWL, COVER AND STAND, CIRCA 1730

décoré de trois dragons en cercle alternés avec des bourgeons, des grenades et des braches de cerisier, réhussé d'or, le corps à larges côtes, le couvercle avec prise en feuille, les bordures à ton brun, *marque au caducée en bleu , le corps avec X en creux à l'intérieur du piédouche*
Diamètre du présentoir 8 ⅞ in; 22,5 cm

each piece painted with three circling dragons, alternating with blossoms, pomegranates, and branches of cherry blossoms, picked out in gilding, the lobed bowl and cover surmounted with a leafy tendril handle, brown-edged rims, *caduceus marks in underglaze-blue, the bowl with incised X to inside edge of footrim*

PROVENANCE

Dorotheum, Vienne, 23 octobre 2023, lot 1088;
Acquis lors de cette vente.

Voir notice complète sur sothebys.com/PF2690

€ 5,000-7,000

108

109

RARE GRAND BOL ET SON COUVERCLE EN PORCELAINE DE MEISSEN DE LA FAMILLE VERTE, VERS 1730

A LARGE AND RARE MEISSEN PORCELAIN FAMILLE-VERTE CIRCULAR BOWL AND COVER, CIRCA 1730

à décor de bourgeons de chrysanthèmes et d'oiseaux branchés sur chaque côté, enrichi de dorures, le couvercle à décor similaire, la prise en artichaut, *marque au caducée en bleu*
Diamètre 11 ⅞ in; 30 cm

boldly painted with large chrysanthemum blossoms and birds perched in flowering branches on either side, enriched with gilding, the cover similarly painted, with a green-edged artichoke finial, *caduceus mark in underglaze-blue*

PROVENANCE

Dorotheum, Vienne, 23 octobre 2023, lot 1089;
Acquis lors de cette vente.

€ 6,000-8,000

110

PAIRE DE BIBLIOTHÈQUES EN MARQUETERIE DE BOIS DE BOUT DE VIOLETTE ET BOIS DE ROSE ET BRONZE REDORÉ D'ÉPOQUE LOUIS XV, VERS 1755

A PAIR OF LOUIS XV GILT-BRONZE MOUNTED KINGWOOD AND TULIPWOOD MARQUETRY BOOKCASES, CIRCA 1755

surmontées d'une corniche centrée d'une coquille, munies de deux portes partiellement vitrées et ornées d'une marqueterie florale dans des cartouches, les côtés légèrement galbés ; (*estampille BVRB apocryphe sur les côtés, quelques montures en bronze rapportées*)
(2)
Haut. 249 cm, larg. 130 cm, prof. 43 cm ;
Height 98 in, width 51 ¼ in, depth 17 in

surmounted by a cornice centered with a shell, fitted with two partially glazed doors decorated with floral marquetry in cartouches, the sides slightly curved; (*bearing an apocryphal BVRB stamp on the sides, some later gilt-bronze mounts, bronzes regilt)*

PROVENANCE

Collection Gisèle Rueff-Béghin (1900-1983) ;
Galerie Maurice Segoura, Paris, 1989 ;
Christie's New York, 6 juin 2013, lot 28 (vendue 171 750$).

◉ € 20,000-30,000

111

BONHEUR-DU-JOUR EN MARQUETERIE DE BOIS DE ROSE, AMARANTE, ÉRABLE, HOUX, POIRIER, PRUNIER ET BRONZE DORÉ, FIN DE L'ÉPOQUE LOUIS XV, VERS 1775, ESTAMPILLE DE CHARLES TOPINO

A LATE LOUIS XV GILT-BRONZE MOUNTED TULIPWOOD, AMARANTH, MAPLE, HOLLY, PEARWOOD AND PLUMTREE BONHEUR DU JOUR, CIRCA 1775, STAMPED BY CHARLES TOPINO

ouvrant par deux tiroirs et deux casiers, les quatre pieds joints par une tablette d'entretoise, estampillé *C. TOPINO* et *JME* deux fois
Haut. 88 cm, larg. 61 c, prof. 39 cm ;
Height. 34 ½ in, width 24 in, depth : 15 ½ in

with two drawers and two compartments, the four legs joined by a lower shelf, stamped *C·TOPINO* and *JME* twice

PROVENANCE

Sotheby's Londres, 13 décembre 2000, lot 133;
Bernard Steinitz, Paris;
Sotheby's New York, 26 octobre 2012, lot 287 (vendu 86 500$)

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le Mobilier Français du XVIII Siècle*, Paris, 1998, p. 842, fig. B.
S. Barbier Sainte Marie, *Charles Topino,* Paris, 2005, p. 67

Voir notice complète sur sothebys.com/PF2690

€ 12,000-18,000

112

TABLE À ÉCRIRE EN PLACAGE DE BOIS DE ROSE, AMARANTE, SATINÉ ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, ESTAMPILLE DE JEAN-PIERRE LATZ

A LOUIS XV TULIPWOOD, AMARANTH AND SATIN WOOD VENEERED WRITING TABLE, CIRCA 1750, STAMPED BY JEAN-PIERRE LATZ

la ceinture munie d'une tirette formant écritoire avec dessus de maroquin rouge, ouvrant à un tiroir latéral avec compartiments pour l'encrier, le plateau avec marqueterie de trophée musical, estampillée *I.P.LATZ ; (les bronzes plus tardifs)*
Haut. 66 cm, larg. 55 cm, prof. 38 cm ;
Height. 26 in, width. 21 ½ in, depth; 15 in

with a pull-out inset leather-lined lectern, with a drawer in the side fitted with a pull-out compartment, stamped *I. P. LATZ*; (*with later gilt-bronze mounts*)

PROVENANCE

Vente Drouot Paris, 1er mars 1984;
Collection privée Suisse;
Sotheby's Londres, *Genoese Silver and Furniture From a Private Swiss Collection,* 27 mai 2009, lot 12 (vendue £31,250).

BIBLIOGRAPHIE

P. Kjellberg, *Le Mobilier Français du XVIIIe siècle*, Paris, 1989, illustrée p. 488.

Voir notice complète sur sothebys.com/PF2690

€ 10,000-15,000

113

JEAN-FRÉDÉRIC SCHALL
Strasbourg 1752 - 1825 Paris

L'Exemple à suivre ; La Déclaration

A Model of Virtue; The Declaration

Huile sur panneau, une paire
L'un signé en bas à droite ; le second semble signé en bas à droite sur le rocher (peu lisible)
Chacun : 46 x 37,6 cm ; 18⅛ by 14¾ in.
(2)

A pair, both oil on panel
The former signed lower right; the latter probably signed lower right on a rock (barely legible)

PROVENANCE

Comte Henry Jules Charles Emmanuel Greffulhe (1848-1932), Bois-Boudran, Seine-et-Marne, en 1927 ;
Sa vente après décès, Sotheby's, Londres, 22 juillet 1937, lots 88 et 89 (décrits de façon erronée comme pastels, vendus 260 guinées à André Weil) ;
Galerie Steinitz, Paris ;
Où acquis.

BIBLIOGRAPHIE

Luxury, Love, Legendary Meissen. Fascinating Rococo, cat. exp., Dusseldorf, 2019, p. 74-77.

€ 20,000-30,000

114

COMMODE D'ENTRE DEUX EN VERNIS PARISIEN ET BRONZE REDORÉ D'ÉPOQUE LOUIS XV, VERS 1760, ESTAMPILLES DE CHARLES BERNARD PROVOST ET DE LÉONARD BOUDIN

A LOUIS XV GILT-BRONZE MOUNTED PARISIAN VARNISH COMMODE, CIRCA 1760, STAMPED BY CHARLES BERNARD PROVOST AND LÉONARD BOUDIN

ouvrant à deux tiroirs, à décor chinoisant d'oiseaux et de paysages, dessus de marbre rouge des Pyrénées, estampillée *L.BOUDIN* et *JME* deux fois, *CB.PROUOST* et deux fois *JME ; (certains bronzes rapportés)*
Haut. 86 cm, larg. 96 cm, prof. 54 cm ;
Height. 34 in, width. 37 ¾ in, depth. 21 ¼ in

with two long drawers, decorated with Chinese landscapes with birds, with a red Pyrénées marble top, stamped *L.BOUDIN* and *JME* twice, stamped *CB.PROUOST* and *JME* twice; (*bronzes re-gilt, some bronzes replaced*)

PROVENANCE

Vente Coutau-Bégarie, Paris, 25 février 2022, Lot 170.

Voir notice complète sur sothebys.com/PF2690

€ 18,000-25,000

115

PAIRE DE LARGES BERGÈRES À LA REINE EN HÊTRE PEINT BLANC RECHAMPI BLEU D'ÉPOQUE LOUIS XV, VERS 1750, ESTAMPILLE DE JEAN-BAPTISTE GOURDIN

A PAIR OF LOUIS XV LARGE BEECHWOOD WHITE AND BLUE LACQUERED BERGÈRES À LA REINE, CIRCA 1750, STAMPED BY JEAN-BAPTISTE GOURDIN

à décor de fleurettes et de feuilles d'acanthe, reposant sur quatre pieds galbés à décor sculpté de fleurs, garniture de lampas à fond cramoisi à décor de chinoiseries polychromes, estampillée *I.GOURDIN*
(2)
Haut. 85 cm, larg. 75 cm, prof. 63 cm ; Height. 33 ½ in, width. 29 ½ in, depth. 24 ¾ in

decorated with flowers and acanthus leaves, on four cabriole legs with carved floral decoration, with a crimson-ground lampas chinoiserie upholstery, stamped *I.GOURDIN*

PROVENANCE

Vente Aguttes, Neuilly-sur-Seine, 11 février 2011, lot 83 (vendue 63 737 €).

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1989, p. 366
C. Legrand, « Les Gourdin, menuisiers du XVIIIe », in *l'Estampille l'Objet d'Art*, n. 390, avril 2004, p. 76.

Voir notice complète sur sothebys.com/PF2690

€ 15,000-25,000

116

JOHANN GEORG PLATZER
Appiano sulla Strada del Vino 1704 - 1761

Les Courtisanes ; La Joyeuse compagnie

The Courtesans ; A Merry Company

Huile sur cuivre, une paire
(I) 18,5 x 30,5 cm ; 7¼ by 12 in. ;
(II) 18,3 x 30,7 cm ; 7¼ by 12⅛ in.
(2)

A pair, both oil on copper

PROVENANCE

Collection particulière, Allemagne ;
Vente anonyme, Lempertz, Cologne, 11 mai 2013, lot 1105 ;
Où acquis.

Né dans le Tyrol, Johann Georg Platzer commence son apprentissage auprès de son beau-père puis de son oncle, avant de voyager à Vienne et de rejoindre l'Académie en 1728. Il y rencontre Franz Christoph Janneck (voir lots 69 et 97) dont il restera proche, partageant une manière de peindre similaire : travaillant souvent sur cuivre, les deux peintres produisent des œuvres d'une finesse exquise rappelant la délicatesse des *fijnschilders* du siècle précédent.

Ce souci du détail, le rendu porcelainé et la vivacité des couleurs permettent à Platzer d'acquérir rapidement une importante renommée, et de recevoir des commandes de la noblesse viennoise.

€ 30,000-40,000

117

117

PAIRE DE CANDÉLABRES EN BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1735, PORCELAINE DE CHINE D'ÉPOQUE KANGXI (1662-1722) ET LES FLEURS EN PORCELAINE TENDRE, FRANCE VERS, 1730-1740

A PAIR OF LOUIS XV GILT-BRONZE CANDELABRA, CIRCA 1735, THE CHINESE PORCELAIN, KANGXI PERIOD (1662-1722), THE PORCELAIN FLOWERS, FRANCE CIRCA 1730-1740

à deux lumières, à décor de personnages et branchages fleuris, la base ornée de salamandres et coquillages
(2)
Haut. 17 cm, larg. 19 cm, prof. 8 cm;
Height 6 ⅔ in, width 7 ½ in, depth 3 ¼ in

in the Chinese style, decorated with figures and flowers in soft-paste porcelain, the base adorned with salamanders and shell

PROVENANCE

Galerie Steinitz, Paris, 2011

€ 15,000-25,000

118

PAIRE DE FLAMBEAUX EN BRONZE DORÉ, MILIEU DU XVIIIE SIÈCLE, PEUT-ÊTRE ALLEMAGNE, D'APRÈS UN DESSIN DE JUSTE-AURÈLE MEISSONNIER

A PAIR OF GILT-BRONZE CANDLESTICKS, POSSIBLY GERMAN, MID 18TH CENTURY, AFTER A DESIGN BY JUSTE-AURÈLE MEISSONNIER

à décor de motifs rocaille, muni d'un bouquet de lumières amovible d'époque postérieure (non illustré) ; (*percée pour l'électricité*)
(2)
Haut. 44 cm, larg. 28 cm ;
Height. 17 ¼ in, width. 11 in

with rocaille motifs, with *later* three lights (not illustrated) ; (*pierced for electricity*)

PROVENANCE

Estate of Nelson A. Rockefeller, Sotheby's New York, 20 mai 2005, lot 26 (vendue 37.000$);
Estate of Lynn Wolfson, Palm Beach;
Galerie Voltz Clarke, New York, 2017.

€ 7,000-10,000

118

119

COMMODE EN MARQUETERIE DE BOIS DE VIOLETTE, AMARANTE, HOUX ET BRONZE REDORÉ D'ÉPOQUE LOUIS XV, VERS 1750, ESTAMPILLE DE JEAN-PIERRE LATZ

A LOUIS XV GILT-BRONZE MOUNTED KINGWOOD, AMARANTH AND HOLLY WOOD COMMODE, PARIS, CIRCA 1750, STAMPED BY JEAN-PIERRE LATZ

ouvrant à deux tiroirs, à décor de marqueterie de fleurs, le tablier ceint de bronze doré, dessus de marbre en brèche d'Alep, estampillé *J.P. LATZ ; (marbre restauré, restraurations à la marqueterie)*
Haut. 86,5 cm, larg. 112 cm, prof. 62 cm ;
Height. 34 in, width. 44 in, depth. 24 ¾ in

with two long drawers, decorated with floral marquetry, the apron with gilt-mount frame, with a brèche d'Alep marble top, stamped *J.P. LATZ; (bronzes re-gilt, marble restored, some marquetry restored)*

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le mobilier français du XVIIIe siècle*, Paris, 1989
H. Hawley, "Jean-Pierre Latz, Cabinetmaker," *The Bulletin of the Cleveland Museum of Art*, septembre/octobre 1970

Originally from Germany, Jean-Pierre Latz settled in Paris in 1719 as a cabinetmaker. He became a favored craftsman to the king before 1741 and established his workshop on the rue du Faubourg Saint-Antoine. He specialized in the production of clock cases, Boulle marquetry, and also in floral and kingwood marquetry. His talent and mastery allowed him to supply an international clientele, including Frederick II of Prussia, Augustus III of Poland, Madame Elisabeth, daughter of Louis XV, for her palace in Colorno, Parma, and also the Duke of Vendôme.

He produced numerous commodes with floral marquetry and original gilt-bronze mounts. Indeed, Latz, like the cabinetmaker Charles Cressent, made his own bronze mounts, which led to legal action from his guild. Our commode is unique because it features very little bronze, notably none on the apron, but a discreet gilt-bronze border surrounds the movement of the piece. The handles are also very discreet, allowing the floral marquetry to unfold across the front. Several commodes with this same decoration and border have been offered at auction, such as one sold at Europ Auction, Paris, on 29 January 2010, lot 124; another at Tajan on 14 June 2005, lot 56; one at Aguttes, Neuilly-sur-Seine, on 8 December 2003, lot 113; and finally, one at Sotheby's London on 13 December 1996, lot 107.

◉ € 20,000-30,000

120

RARE ENSEMBLE DE QUATRE BOLS COUVERTS ET LEUR PRÉSENTOIR EN PORCELAINE IMARI DE MEISSEN, VERS 1740

A VERY RARE SET OF FOUR MEISSEN PORCELAIN IMARI BOWLS, COVERS AND STANDS, CIRCA 1740

décoré dans le style chinois d'export, centré d'un vase rempli de fleurs, décoré en bleu sous couverte, rehaussé de rouge-fer et de dorure, le bord orné de frises feuillagées, le revers de fleurs grimpantes, *marque en bleu aux épées croisées et K, numéros en creux sur les bols, marques d'inventaire à l'encre*
(12)
Width of stands 8 ¾ in; largeur des présentoirs 22,2 cm

painted in Chinese export style, each with a flower-filled vase in underglaze-blue, enriched in iron-red and gilding, the rims with leafy bands, the underside with trailing flowers, *crossed swords and K marks in underglaze-blue, impressed numerals to bowls, inventory marks in ink*

PROVENANCE

Ancienne collection des princes Thurn und Taxis, château St. Emmeram, Regensbourg;
Die Fürstliche Sammlung Thurn und Taxis, Sotheby's, Regensburg, 16 et 18 octobre 1993, lot 2876.

A comparatively small number of Meissen objects decorated in this rare Imari pattern appear to be recorded. Among those, a saucepan and cover from the Schneider collection is illustrated in Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, Stiftung Ernst Schneider in Schloss Lustheim*, Band II, Munich, 2013, pp. 89-90, cat. no. 69, where the author notes a small oval tureen in the pattern is in the Porzellansammlung, Dresden, inv. no. PE 5342. A number of plates in this pattern have sold at auction, including one from the Collection of Dr Edward G. Schiffman, sold, Sotheby's, New York, 20 October 1994, lot 232; another sold at Sotheby's, London, 12 September 2000, lot 39; two sold at Christie's, London, 8 July 2002, lot 272; and a further two from the West collection, sold at Christie's, New York, 18 October 2017, lot 740. It is conceivable that these pieces once formed a larger Imari-patterned service.

The border decoration was used for a Chinese export armorial service, delivered in 1712 to Dr. William Walker of Hertfordshire. A plate from this service was sold at Sotheby's, New York, 2 February 2019, lot 721.

€ 12,000-18,000

Grande salle des tableaux, La collection princière de Thurn und Taxis, Sotheby's Regensburg, vol.III, 12-21 octobre 1993.

121

PAIRE D'APPLIQUES EN ÉMAIL ET BRONZE DORÉ, VIENNE, VERS 1750-1760, ATTRIBUÉE À CHRISTOPH JÜNGER

A PAIR OF AUSTRIAN GILT-BRONZE MOUNTED ENAMEL TWO-LIGHT WALL APPLIQUES, VIENNA, CIRCA 1750–1760, ATTRIBUTED TO CHRISTOPH JÜNGER

à deux lumières, à décor de fleurs polychromes et d'enroulements feuillagés
(2)
Haut. 25 cm, larg. 35 cm ;
Height. 9 ¾ in, width. 13 ¾ in

rococo, decorated with polychrome flowers and scrolling foliage

Enameled chinoiserie-style chandeliers and wall-lights like the present were made in Germany and Austria in the mid-18th century.

A set of at least twenty wall lights and very similar chandeliers, clearly from the same workshop, were commissioned for the Far East rooms at Schönbrunn Palace in Vienna around 1755-1760, where they remain today.

A pair of very similar wall lights, dating from the mid-18th century, is kept at the Metropolitan Museum of Art in New York (inv. no. 1974.356.173/174). A pair of wall lights in the same style was sold at Sotheby's, Paris, 23 September 2025, lot 31, an eight-light chandelier was sold at Sotheby's, Paris, 15 December 2010, lot 37 and a set of four was sold in *Jean-Marie Rossi, d'un monde l'autre*, Sotheby's Paris, 11 mars 2026, lot 180.

The porcelain painter Christoph Jünger (1736–1777) probably demonstrated his great mastery of enamelling as early as 1760, when a state protection decree authorised him to work with assistants. As a 'free court enameller', he was already director of the 'oriental enamels factory' in 1766 and employed fifty skilled workers. In 1772, he built a porcelain factory in Count Batthyan's garden in Vienna. After being banned from producing porcelain—the Viennese factory had a monopoly—he devoted himself entirely to painting on enamel. Jünger was one of the most talented enamel painters in Theresian Vienna. His works mainly include utilitarian and decorative pieces, such as soup tureens, covered bowls and plant pots. He drew inspiration from European rocaille porcelain models, but also turned to the Viennese manufactory's oriental-inspired porcelain, which was intended for export to the East.

€ 15,000-20,000

Cabinet chinois avec des appliques similaires, Château de Schonbrunn

122

DEUX PAIRES D'APPLIQUES EN BRONZE DORÉ ET ÉMAIL, VIENNE, VERS 1750-1760, ATTRIBUÉES À CHRISTOPH JÜNGER

TWO PAIRS OF AUSTRIAN GILT-BRONZE AND ENAMEL TWO-LIGHT WALL APPLIQUES, VIENNA, CIRCA 1750-1760, ATTRIBUTED TO CHRISTOPH JÜNGER

à deux lumières, à décor de fleurs polychromes; (*des fleurs manquantes*)
(4)
Haut. 25 et 27 cm, larg. de 31 à 35 cm ;
Height. 9 ¾ and 10 ¾ in, width. from 12 ¼ to 13 ¾ in

decorated with polychrome flowers; (some *flowers missing)*

PROVENANCE

Sotheby's Londres, 31 octobre 2017, lot 124.

Voir notice complète sur sothebys.com/PF2690

€ 30,000-50,000

123

ENCRIER EN PORCELAINE DE CHINE TURQUOISE ET BRONZE REDORÉ, LA PORCELAINE DYNASTIE QING, XVIIIE SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XV, VERS 1750

A LOUIS XV GILT-BRONZE MOUNTED CHINESE PORCELAIN INKWELL, THE PORCELAIN QING DYNASTY, 18TH CENTURY, THE MOUNTS CIRCA 1750

muni d'un compartiment, surmonté d'un singe tenant une grappe de bananes devant un coquillage, sur un socle rocheux à décor feuillagé
Haut. 16 cm, larg. 17 cm , prof. 10 cm ;
Height 6 ⅓ in, width 6 ⅔ in, depth 4 in

fitted with a compartment, topped by a monkey holding a bunch of bananas in front of a shell, on a rocky base decorated with foliage; (*bronzes regilt*)

PROVENANCE

Collection Eugenia Woodward Hitt (1905-1990) ;
The Collection of Carroll Petrie & European decorative Arts from the Birmingham Museum of Art, Alabama, including the Eugenia Woodward Hitt Collection, Christie's, New York, 31 mars 2016, lot 1228

€ 8,000-12,000

124

BUREAU PLAT EN PLACAGE D'AMARANTE ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1745-1750, ATTRIBUÉ À JACQUES DUBOIS, CERTAINS BRONZES AU 'C' COURONNÉ

A LOUIS XV GILT-BRONZE MOUNTED AMARANTH VENEERED BUREAU PLAT, CIRCA 1745-1750, ATTRIBUTED TO JACQUES DUBOIS, SOME BRONZES WITH A CROWNED 'C'

le plateau légèrement chantourné, ouvrant à trois tiroirs, l'autre côté avec des tiroirs simulés, à décor rocaille, sur des pieds cambrés, dessus de maroquin rouge doré au petit fer d'époque postérieure ; (*en partie redoré, certains bronzes rapportés*)
Haut. 78 cm, larg. 149,5 cm, prof. 86,5 cm ;
Height 30 ⅔ in, width 58 ¾ in, depth 34 in

with three drawers, the opposite side with dummy drawers, with rococo decoration, on cabriole legs, with a later red leather top; (*bronzes partly regilt, some bronzes replaced*)

PROVENANCE

Vente Millon & Associés, Drouot, Paris, 4 décembre 2009, lot 296 (vendu 47 000€).

The openwork gilt-bronze mounts with slightly scalloped rocaille motifs adorned with small flowers appear on several pieces of furniture stamped by the cabinetmaker Jacques Dubois:

-A bureau plat with marquetry, formerly in the Willy Blumenthal collection;

-Another example found at the Maurice Segoura gallery in Paris in 2002;

-A lacquered secrétaire from the Homberg collection;

-A secrétaire reproduced in P. Verlet, *Les Ebenistes du XVIIIe siècle Français*, Paris, 1963, p. 102;

-A commode sold at the Hôtel Drouot, 23–25 November 1922, lot 285;

-A commode sold at the Hôtel Drouot, 4 December 1986, lot 127;

-A bureau plat by the same cabinetmaker, at the Cleveland Museum of Art (inv. 1942.591), features the same bronze mounts framing the central drawer.

€ 15,000-25,000

125

PAIRE DE VASES COUVERTS ALLÉGORIQUES DE LA VICTOIRE ET DE LA PAIX EN PORCELAINE DE VIENNE (DU PAQUIER), VERS 1739

A PAIR OF VIENNA (DU PAQUIER) PORCELAIN VASES AND COVERS EMBLEMATIC OF VICTORY AND PEACE, CIRCA 1739

le couvercle en forme de dôme, bordé d'argent et orné d'une figure masculine ou féminine debout, la bordure godronnée dorée flanquée de figures assises , encadrant un draperie stylisée à motif losangé, la Victoire représentée par une femme presque nue, son pied sur un globe, à côté d'un lion assis ou d'un chien menaçant, soulevant un drapé rayé, la Paix figurée par une femme vêtue d'une jupe fleurie et d'une cuirasse pourpre, une couronne de laurier dans les cheveux, debout près d'un agneau et soulevant un drapé vert, le corps cylindrique décoré de deux putti sur les côtés, tenant des cornes d'abondance bleues avec une fleur, encadré d'une frise supérieure de pans et d'une frise inférieure de godrons, avec des oiseaux fantastiques en vol au-dessus, le piédouche évasé, l'intérieur peint de branches fleuries orange et pourpres
(4)
Hauteur 16 in et 15 ¾ in; 40,5 cm et 40 cm

each surmounted by a flattened domed cover with silvered-edge crowned with a standing male or female figure, the gilt gadrooned rim set at either side with seated bound figures flanking a stylized diaper-pattern lappet, *Victory* represented as a near-nude female figure standing with her foot resting on a sphere, beside a seated lion or snarling dog, raising a striped drapery, *Peace* as a female figure clad in a flowered skirt and puce cuirass, with a laurel wreath in her hair, standing beside a lamb and lifting a green drapery, the cylindrical vase moulded and applied with two putti at the sides holding blue cornucopias issuing flowers, between an upper band of lappets and a lower band of gadroons, with fantastical birds in flight above, all raised on a short, spreading circular socle, the interior painted with orange and purple flowering branches

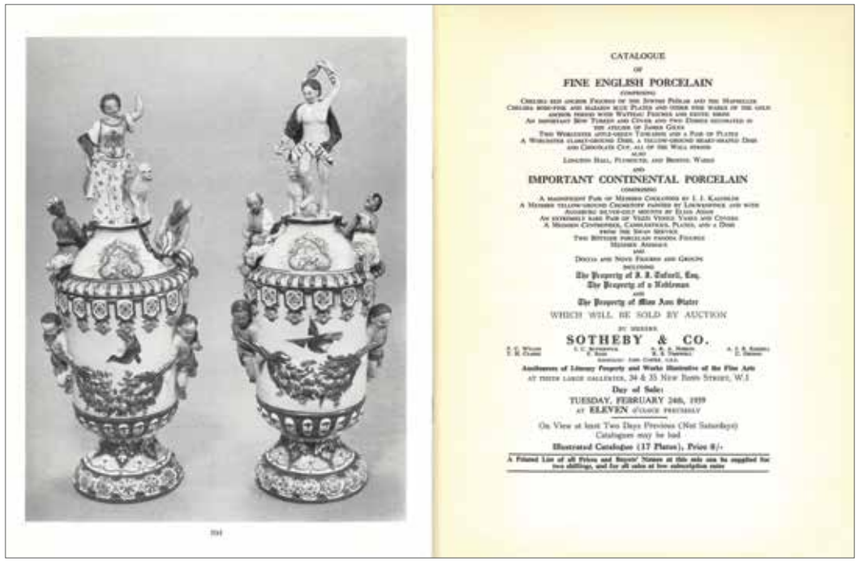
PROVENANCE

The Property of a Lady, Sotheby's Londres, 24 février 1959, lot 104 (en tant que Vezzi, vendu £700);
Acquis lors de cette vente par Signor Renato Bacchi;
Par tradition, collection d'une grande famille, Solingen, Allemagne;
Acquis à cette famille.

BIBLIOGRAPHIE

G. Morazzoni, *Le Porcellane Italiane*, Vol. I, Milan 1960, pl. 24, un illustré (en tant que Vezzi);
C. Lerner-Jobst, 'A Monumental Pair of Covered Vases Decorated with Allegorical Depictions of Victory and Peace', in H. Ottomeyer et S-K. Andres-Acevedo, *From Invention to Perfection: Masterpieces of Eighteenth-Century Decorative Art*, Munich, 2016, cat. no. 29.

€ 40,000-60,000



CATALOGUE
OF
FINE ENGLISH PORCELAIN
COMPRISING
CHELSEA RED-ANCHOR FIGURES OF THE JUSTICE PERSIAN AND THE HAPPY LOVER CHELSEA BOW-FIGURE AND SEASON BLUE PLATES AND OTHER FINE WARES OF THE GOLD ANCHOR PERIOD WITH WATTEAU FIGURES AND EXOTIC BIRDS
AN IMPORTANT BOW TUREEN AND COVER AND TWO DISHES DECORATED IN THE STYLE OF JAMES GILLS
TWO WORCESTER APPLE-GREEN TUREENS AND A PAIR OF PLATES
A WORCESTER CLARET-GROUND DISH, A YELLOW-GROUND HEART-SHAPED DISH AND CHOCOLATE CUP, ALL OF THE WALL PERIOD
ALSO
LONGTON HALL, PLYMOUTH, AND BRISTOL WARES
AND
IMPORTANT CONTINENTAL PORCELAIN
COMPRISING
A MAGNIFICENT PAIR OF MEISSEN COCKATOOS BY J. J. KAENDLER
A MEISSEN YELLOW-GROUND CHINOISERIE PANNIER BY LOWENFINCK AND WITH ASSOCIATED SILVER-GILT MOUNTS BY ELIAS ADAM
AN EXTREMELY RARE PAIR OF VILLEROY VENICE VASES AND COVERS
A MEISSEN CONFECTIONER, CANDLESTICKS, PLATES, AND A DISH
FROM THE SWAN SERVICE
TWO BUSTLESS PORCELAIN FIGURES
MEISSEN AFFENKAPELLE
AND
DRESDEN AND NYMPH FIGURES AND GROUPS
INCLUDING
The Property of R. R. Tufnell, Esq.
The Property of a Nobleman
AND
The Property of Miss Ann Slater
WHICH WILL BE SOLD BY AUCTION
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Le présent lot reproduit dans le catalogue de vente, Sotheby's, Londres, 24 février 1959.

Founded in the early eighteenth century at a moment when Europe was gripped by an almost feverish fascination with "white gold," the Du Paquier porcelain factory in Vienna emerged as one of the most daring and short-lived triumphs of early ceramic enterprise. Established in 1718 under the patronage of Claudius Innocentius du Paquier, an imperial official with both ambition and vision, the factory broke the closely guarded monopoly of Meissen and became the second European manufactory to master true hard-paste porcelain. Its wares—brilliantly enamelled, technically adventurous, and often boldly imaginative—capture the restless energy of a courtly culture eager to rival the splendor of the East. Though its existence was brief, lasting little more than two decades, before Du Paquier was forced to sell the factory to the state in 1744, these early porcelains stand today as a vivid testament to innovation under pressure, where artistic brilliance and economic risk collided to produce objects of enduring fascination.

The present vases appear to be unique within the known surviving works of early Du Paquier production, with no closely comparable examples recorded to date.

On 18 September 1739 with the signing of the Peace of Belgrade, the Russo-Austrian-Turkish War concluded. It proved deeply damaging for both the Austro-Hungarian Empire and its ally, Russia. Under the terms of the treaty, Austria was compelled to relinquish territories to the Ottoman Empire that it had acquired in 1718. In her discussion of the present vases in the 2016 Munich exhibition *From Invention to Perfection: Masterpieces of Eighteenth-Century Decorative Art*, Claudia Lerner-Jobst suggests that the finials, which symbolise Victory and Peace, may indicate that the vases were conceived to commemorate the treaty itself—perhaps in an effort to cast a more optimistic light on what was, in many respects, a significant political defeat.

It would not represent the first instance of Du Paquier porcelain serving a diplomatic purpose. Following the war, an armorial service was presented by the Habsburg Emperor Charles VI (1685–1740) to the Russian Tsarina Anna Ivanovna (1693-1740) in gratitude for Russia's support of Austria against the Ottoman Turks. Echoing the treatment of the figures on the present vases, the finials of the tureens were similarly modelled as seated Turkish figures and nearly all surviving examples from this service are now preserved in museum collections, for example, The Metropolitan Museum of Art, New York, obj. no. 1982.60.330a,b. For a fuller discussion of Du Paquier porcelain as an instrument of imperial diplomacy, and of the service made for Tsarina Anna Ivanovna in particular, see Ghenete Zelleke, 'Gifts, Diplomacy and Foreign Trade: Du Paquier Porcelain Abroad – Austria and Russia', in *Fired by Passion: Vienna Baroque Porcelain of Claudius Innocentius Du Paquier*, Stuttgart, 2009, pp. 948–971.

The attribution of the present vases was the subject of debate in the mid-20th century, with scholars then proposing a Venetian origin. Such uncertainty is perhaps unsurprising given the close relationship between the early Venetian and Viennese hard-paste porcelain manufactories. Francesco Vezzi is known to have visited Vienna in 1719, the year before he founded his factory, where he likely became acquainted with Claudius Innocentius du Paquier's newly established enterprise. Shortly thereafter, one of Du Paquier's principal assistants, Christoph Conrad Hunger, left Vienna for Venice and is thought to have provided the technical expertise essential to Vezzi's ambitious undertaking. The movement of craftsmen and ideas between the two centres is further reflected in notable stylistic parallels, particularly in the use of brilliant enamel colours, chinoiserie decoration, and Baroque silver-inspired forms.

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ATTRIBUÉ À FRANZ IGNAZ GÜNTHER (1725 – 1775)

ATTRIBUTED TO FRANZ IGNAZ GÜNTHER (1725 – 1775)
Munich, vers 1760 - 1770

Chérubin

Cherub

tilleuil polychromé
27 x 31 cm, 10 ⅝ x 12 ¼ in.

While sculpted angels and cherub heads are a common feature in German Baroque religious buildings, few examples display such a high standard of craftsmanship as those created by Ignaz Günther, a leading sculptor active in Bavaria during the second half of the 18th century.

Ignaz Günther was an innovative and prolific artist whose distinctive style exerted a considerable influence throughout Germany. He began his career under his father, the cabinetmaker Johann Georg Günther. In 1743, Ignaz moved to Munich to join the workshop of Johann Baptist Straub (1704–1784), before embarking on his journeyman's travels, which took him to Salzburg, Mannheim and Moravia. In 1753, he settled in Munich and, the following year, became a court sculptor (*hofbefreiter*) under Maximilian III Joseph, Elector of Bavaria, thereby freeing himself from all guild regulations.

These cherubs, which adorn the altarpieces, pulpits and vaults, evoke the celestial realm and act as divine messengers. They are either bearers of the attributes of the holy figures or mere spectators, their heads turned towards the main scene. Although they are secondary elements of the sculpted decoration, Günther endows each cherub with an expression—whether joyful or dramatic—as well as distinctive attributes.

Our winged maiden, whose hair is delicately held in place by a blue ribbon, bears a resemblance to several examples held at the Germanisches Nationalmuseum in Nuremberg (inv. Pl.O.2518 and Pl.O.2719), as well as at the Bayerisches Nationalmuseum in Munich (inv. 85/266 and 85/267). Carved during the artist's final decades, between 1760 and 1775, they feature similar hairstyles with locks in high relief, facial features characterised by bulbous noses and plump cheeks, as well as individually carved feathers with a naturalistic intent.

RÉFÉRENCES BIBLIOGRAPHIQUES

P. Volk, *Ignaz Günther: Vollendung des Rokoko*, Regensburg, 1991, pp. 168-169 ; P. Volk, *Rokokoplastik in Altbayern, Bayrish-Schwaben und im Allgäu*, Munich, 1981 ; *Mit leib und seele, Münchner Rokoko von Asam bus Günther*, cat. exp. Kunsthalle der Hypo-Kulturstiftung, Munich, 12 décembre 2014 – 12 avril 2015, pp. 302-303, cat. 81.

€ 10,000-15,000

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COMMODE EN BOIS PEINT, DORÉ ET BRONZE DORÉ, ALLEMAGNE, MUNICH, VERS 1750, PROBABLMENT D'APRÈS UN DESSIN DE JOSEPH EFFNER OU FRANÇOIS DE CUVILLIÈS

A GERMAN GILT-BRONZE MOUNTED PAINTED AND GILTWOOD COMMODE, MUNICH, CIRCA 1750, PROBABLY AFTER A DESIGN BY JOSEPH EFFNER OR FRANÇOIS DE CUVILLIÈS

ouvrant à deux tiroirs, à décor de paysages et scènes de chasse en camaïeu bleu sur fond crème, les montants ornés de têtes de satyres sur des pieds galbés munis de sabots
Haut. 86,5 cm, larg. 126 cm, prof. 56,5 cm ; Height 34 in, width 49 ⅔ in, depth 22 ¼ in

with two long drawers, decorated with landscapes and hunting scenes in blue camaïeu on a cream ground, the mounts adorned with satyr heads, standing on curved legs fitted with sabots

This elegant German commode, with its projecting corners and low-relief decoration, displays the characteristic Rococo vocabulary developed by Bavarian architects and cabinetmakers in the 1740s, exemplified by the famous *Reichen Zimmer*, the state apartments of the Munich Residence, designed by the court architect François de Cuvilliés (1695–1768). A commode in the Residence, with similar relief decoration and more pronounced projecting corners, by Johann Adam Schmidt, is reproduced in H. Kreisel, *Die Kunst des Deutschen Möbels, Munich*, 1970, vol. II, fig. 447; another, of a more similar general form and previously traded on the Munich art market, is illustrated in the same book, fig. 439.

This commode, with its typically German construction, is inspired by the designs of François de Cuvilliès and his mentor, the architect Joseph Effner (1687-1745), himself trained in Paris by Germain Boffrand (1667-1754). Maximilian II, Elector of Bavaria and a great admirer of French art, sent many of his artists to Paris for training and established a French furniture workshop at his court in the early 18th century. This workshop employed eighty artisans and produced furniture in the French style, for which Joseph Effner provided designs inspired by the works of André-Charles Boulle and Charles Cressent. Cuvilliès' work at the Munich Residence and the Amalienburg Pavilion in the Nymphenburg Palace gardens reflects his talent for interpreting the French Rococo style in a more exuberant and dynamic manner. Indeed, while drawing inspiration from French models, he knew how to break free from them to create a much more exuberant style. Beginning in 1738, he published designs for woodwork, furniture, and objets d'art that circulated throughout Europe. The *Livre des differents desseins de Commodes*, published between 1742 and 1745, features models with two drawers separated by a visible rail and carved with scrolling foliage, flanked by prominent uprights.

A pair of German painted and giltwood commodes in the same style, made around 1740 after François de Cuvilliès, probably by Joachim Dietrich, with two drawers and two side doors, flanked by detached uprights adorned with espagnolettes, is in the J. Paul Getty Museum, illustrated in C. Bremer-David, *Decorative Arts: An Illustrated Summary Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, California, p. 228, no. 396.

€ 10,000-15,000

128

□ **128**

PAIRE DE BOUQUETIÈRES EN PORCELAINE DE MEISSEN, VERS 1740-1744

A PAIR OF MEISSEN PORCELAIN BOUQUETIÈRE FIGURES, CIRCA 1740-44

d'après un modèle de J. J. Kändler, représentant un homme tenant une corbeille percée, son pied gauche sur une citrouille ou un melon, portant un chapeau vert, un manteau pourpre à fleurs dorées doublé de jaune et un pantalon turquoise et une jeune femme portant un panier sur le dos, sa robe jaune peinte d'*indianische Blumen* et son tablier orné d'enroulement rouge-fer
(2)
Hauteur 11 ¼ in; 28,5 cm

modelled by J. J. Kändler, he, holding a pierced basket, his left foot on a pumpkin or melon, wearing a green hat, yellow-lined gilt-flowered puce coat and turquoise breeches, she, with a basket on her back, her yellow dress painted with *indianische Blumen* and her apron with scrolls in iron-red

PROVENANCE

Collection Edmond de Rothschild, sa vente (anonyme), Christie's Londres, 17 octobre 1977, lot 166;
Koller, Zürich, 22 septembre 2022, lot 1147;
Acquis lors de cette vente.

A pair of these models, formerly in the collection of Dr. Fritz Mannheimer (1890-1939), Amsterdam & Paris, is in the Rijksmuseum, Amsterdam, inv. BK-17488, illustrated in Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 438-39, cat. nos. 320-21. Den Blaauwen notes Kändler's *Taxa* records for 1740-44, which probably relate to the present models: *'1. Weibsbild mit der Weinbutte auffin Rücken darein Bluhmen zu sezen 6. Thlr'*, [1. A woman holding a wine jug on her back, with flowers placed in it: 6 thalers]; and *'1. Gärtner Figur mit einem Fusze auff einem Kürbsze ruhen, mit beyden Händen aber einem Korb haltend, Bluhmen drein zu sezen 6. Thlr'*, [A gardener figure resting with one foot on a pumpkin, but holding a basket with both hands, into which he is placing flowers 6 thalers]. A further pair of these figures was in the famed pre-war collection of Emma Budge, Hamburg, sold, Hans W. Lange, Berlin, 27-29 September 1937, lot 832.

€ 1,500-2,500

□ **129**

PAIRE DE CANDÉLABRES FIGURATIFS EN PORCELAINE DE VIENNE, VERS 1744

A PAIR OF VIENNA PORCELAIN FIGURAL TWO-LIGHT CANDELABRA, CIRCA 1744

à deux lumières, représentant un couple de musiciens assis, la femme tenant un livret, lui tenant une guitare, chacun à côté d'un tronc d'arbre appliqué de feuillages, les binets décorés de godrons
Hauteur du plus grand 7 ⅛ in; 18 cm

modelled as seated male and female musicians on mounds, she holding a songbook, he holding a guitar, each flanked by two tree trunks encrusted by applied flowering leafy vines, supporting cylindrical gadrooned nozzles, upon irregular mound bases

BIBLIOGRAPHIE

E. Sturm-Bednarczyk, *Claudius Innocentius Du Paquier, Wiener Porzellan der Frühzeit 1718-1744*, Vienna, 1994, p. 147, cat. no. 172.

The models were first produced during the slightly earlier Du Paquier period of the factory, exhibiting minor variations. In these iterations, the figures are represented with differing attributes: the male figure is variously modelled with bagpipes, a violin, or a recorder, while the female figure appears with a hurdy-gurdy, a dulcimer, or holding a mask. Comparable examples are illustrated in Meredith Chilton (ed.), *Fired by Passion: Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, vol. 3, Stuttgart, 2009, pp. 832–833, 1303, cat. nos. 472–473. A further pair of these models, in the white, is in the Museum für angewandte Kunst, Vienna, inv. nos KE 9890 and KE 9891.

€ 3,000-5,000

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IMPORTANTE PARTIE DU SERVICE DE TABLE EN PORCELAINE DE MEISSEN, RÉALISÉ POUR LE COMTE KARL WILHELM FINCK VON FINCKENSTEIN (1714–1800), PROBABLEMENT OFFERT PAR FREDERIC II DE PRUSSE (1712–1786), VERS 1760

AN IMPORTANT PORTION OF THE MEISSEN PORCELAIN SERVICE MADE FOR COUNT KARL WILHELM FINCK VON FINCKENSTEIN (1714–1800), PROBABLY A GIFT OF FREDERICK II OF PRUSSIA (1712–1786), CIRCA 1760

modèle 'Dulong', le marli divisé en quatre réserves décorées d'oiseaux dans des payages avec des cadres fleuris et en treillage, le centre orné de fruits, de fleurs et des feuillages, les bordures dorées enrichies de bleu, comprenant:

1 grande soupière à deux anses, son couvercle et son présentoir, largeur du présentoir 20 ⅛ in; 51 cm;
23 assiettes de table, 9 ⅞ in; 25,2 cm diam.;
1 grand plat circulaire , 13 ⅞ in; 35,2 cm diam.
2 grands plats circulaires, 12 ⅞ in; 32,8 cm diam.;
2 grands plats circulaires, 11 ¾ in; 30 cm diam;
2 jattes en forme de coquille, 8 ½ in; 21,7 cm long;
1 un plat à décor de tournesol, 9 ¼ in; 23,5 cm long;
1 plat à décor de pivoines, 7 ½ in; 19 cm long;
12 couteaux, 9 ½ in; 24 cm long;
12 fourchettes, 8 ¼ in; 21 cm long;
12 cuillères, 7 ⅞ in; 20 cm long;
une aiguière antropomorphe, hauteur 7 ⅞ in; 19,8 cm;
une petite aiguière avec monture en vermeil, hauteur 7 ½ in; 19 cm
marque en bleu aux épées croisées, numéros en creux
(73)

moulded in the 'Dulong' pattern, the rims divided into four reserves painted with birds in landscapes within trellis and floral frames; the wells painted with sprays of fruit, flowers, and foliage; the gilt-edged shaped rims enriched in blue, comprising:
1 large oval two-handled tureen, cover and stand, width of stand 20 ⅛ in; 51 cm;
23 dinner plates, 9 ⅞ in; 25,2cm diam.;
1 large circular dish, 13 ⅞ in; 35,2 cm diam.
2 large circular dishes, 12 ⅞ in; 32,8 cm diam.;
2 large circular dishes, 11 ¾ in; 30 cm;
2 shell-moulded dishes, length 8 ½ in; 21,7cm;
1 sunflower dish, 9 ¼ in; 23,5 cm long;
1 peony dish, 7 ½ in; 19 cm long;
12 knives, 9 ½ in; 24 cm long;
12 forks, 8 ¼ in; 21 cm long;
12 spoons, 7 ⅞ in; 20 cm long;
a figural cruet ewer, height 7 ⅞ in; 19,8 cm;
a small ewer, with gilt-bronze mount, height 7 ½ in; 19 cm
crossed swords marks in underglaze-blue, impressed numerals

BIBLIOGRAPHIE

Daniela Antonin (ed.) *Luxury, Love, Legendary Meissen, Fascinating Rococo*, cat.exp, Hetjens Deutsches Keramikmuseum, Düsseldorf en partenariat avec Röbbig München, 2019, pp. 90-91.

€ 30,000-50,000

Portrait de Frédéric le Grand, J-Georg Ziesenis,1763, palais de Sanssouci

Portrait du ministre Karl Wilhelm, comte Finck von Finckenstein, J-H-W Tischbein, 1777–1779, Berlin, Staatliche Museen zu Berlin, Nationalgalerie, inv. A II 944

The relationship between Karl Wilhelm Finck von Finckenstein and Frederick the Great was one of close political trust and long-term service, rooted in the functioning of Prussia's centralized state during the 18th century. Finckenstein served as a senior minister in Frederick's government, particularly in foreign affairs, as the Ambassador to the Courts at Stockholm, Copenhagen and St. Petersburg, and later he became the Prussian Minister of State and Envoy. Frederick valued competence and loyalty in his officials, and Finckenstein fit that model well—he was entrusted with sensitive diplomatic matters, especially during and after major conflicts such as the Seven Years' War.

This service reflects both the artistic excellence achieved at the Meissen manufactory by the middle of the 18th century and the important role of royal gift-giving within a wider political sphere. Meissen porcelain was among the most prestigious of luxury goods in 18th-century Europe, closely associated with royal courts and elite status. By commissioning and gifting such a service, Frederick II was doing more than offering a decorative object—he was signalling the high esteem in which he held his minister and reinforcing Finckenstein's position within the inner circle of trusted officials.

Pieces from the service have only rarely appeared on the auction market. Most notably, a substantial group of seventy-six pieces was sold at Sotheby's, London, on 22–23 February 1988, lot 382 (achieving a hammer price of £50,000). A plate from the service is illustrated by Dieter Hoffmeister in *Katalog der Sammlung Hoffmeister*, vol. I, Hamburg, 1999, cat. no. 219, which later sold at Bonhams, London, 25 November 2009, lot 98; and most recently, a pair of trencher salts sold at Lempertz, Cologne, 18 November 2022, lot 1126.

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JEAN-BAPTISTE PILLEMENT
Lyon 1728 - 1808

Paysage pastoral

Pastoral Landscape

Huile sur toile
Signé et daté en bas à gauche *jean Pillement / 78*
48,5 x 64,9 cm ; 19⅛ by 25½ in.

Oil on canvas
Signed and dated lower left *jean Pillement / 78*

€ 10,000-15,000

132 – NO LOT

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COMMODE EN CONSOLE EN VERNIS PARISIEN ET BRONZE VERNIS, D'ÉPOQUE LOUIS XV, VERS 1750, ATTRIBUÉE À JACQUES DUBOIS

A LOUIS XV VARNISHED-BRONZE MOUNTED, PARISIAN VARNISH COMMODE EN CONSOLE, CIRCA 1750, ATTRIBUTED TO JACQUES DUBOIS

à décor de paysages lacustres, dessus de marbre brèche d'Alep *; (bronzes d'époque postérieure et marbre restauré)*
Haut. 85 cm, larg. 114 cm, prof. 45 cm ; Height. 33 ½ in, width 45 ⅛ in, depth 17 ⅜ in.

decorated with lake landscapes, on curved legs, with a Brèche d'Alep marble top; (*bronze mounts replaced, the marble restored*)

PROVENANCE

Charles Wrightsman collection, Residence de Palm Beach, Sotheby's New York, 5 mai 1984, lot 215;
Collection de Kathleen et Martin Field; Sotheby's New York, 20 octobre 2018, lot 1043, (vendue 22 500 $).

BIBLIOGRAPHIE

F.J.B. Watson, *The Wrightsman Collection*, NewYork 1966, Vol. I, no.120, p.232-233

BIBLIOGRAPHIE COMPARATIVE

J. Nicolay, L'*art et la manière des maîtres ébénistes français au XVIIIe siècle,* Paris, Pygmalion Gérard Watelet, 1985

Voir notice complète sur sothebys.com/PF2690

€ 10,000-15,000

La console dans la Wrightsman Residence, 513 North County Road, Palm Beach

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COMMODE EN LAQUE DE CHINE, VERNIS PARISIEN ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1760

A LOUIS XV GILT-BRONZE MOUNTED CHINESE LACQUER AND PARISIAN VARNISH COMMODE, PARIS, CIRCA 1760

ouvrant à deux tiroirs sans traverse, à décor de paysages, dessus de marbre brèche violette
Haut. 82 cm, larg. 81 cm, prof. 41 cm.
Height. 32 ¼ in, width. 31 ¾ in, depth. 16 ¼ in

with two drawers, decorated with landscapes, with a brèche violette marble top

€ 15,000-25,000

□ 135

CARTEL EN BRONZE DORÉ D'ÉPOQUE LOUIS XV, PARIS, VERS 1760, LE CADRAN SIGNÉ CHARLES REY

A LOUIS XV GILT-BRONZE BRACKET CLOCK, PARIS, CIRCA 1760, THE DIAL SIGNED CHARLES REY

la caisse à décor rocaille sommée d'un putto assis, sur une console à décor similaire, le cadran émaillé de 13,5 cm signé Rey à Paris, le mouvement à suspension à fil, numéroté, avec roue de compte extérieure et sonnerie sur cloche
Haut. totale. 67 cm. ; Total height. 26 ⅜ in

6-inch enamel dial signed Rey A Paris, the movement with silk suspension, numbered outside count wheel striking on a bell, the cast rococo case surmounted by a putto seated amidst billowing clouds, above foliate scrolls and floral trellis frets, on a conforming wall bracket

€ 4,000-6,000

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TRÈS RARE CENTRE DE TABLE "PLAT DE MÉNAGE" EN PORCELAINE DE VIENNE (DU PAQUIER), VERS 1740

A VERY RARE VIENNA (DU PAQUIER) PORCELAIN PLAT DE MÉNAGE CENTREPIECE, CIRCA 1740

décoré de larges fleurs individuelles dont
des pivoines, des chrysanthèmes et de fleurs éparses, comprenant
un corps central avec prise en forme d'hommme;
deux petites aiguière coniques à anse en double enroulement ;
deux récipients en forme de vase à col effilé, probablement des saupoudroirs ;
deux salières ;
et un plateau oblong reposant sur six pieds-griffes (8)
Largeur du plateau 17 ⅛ in; 43,5 cm

finely painted with large single flowers including peonies and chrysanthemums, and smaller sprigs, comprising:
a figural form centrepiece bowl;
two tapering ewer cruets with double scroll handles;
two vasi-form vessels with tapering necks, possibly sugar casters;
two trencher salts;
and a shaped oblong plateau raised on six paw feet

PROVENANCE

Par tradition, chez Elfriede Langeloh;
Collection Anton Redlich (1890-1938) , Vienne et New York;
The Anton Redlich collection of rare Vienna porcelains, Kende Galleries, Inc., New York, 5-6 avril 1940, lot 30 (vendu $170);
Maude Alice Keteltas Wetmore (1873-1951) ou sa soeur Edith Malvina Keteltas Wetmore (1870-1966);
Chateau-sur-Mer, Property from the Estates of the late Edith M. K. Wetmore and Maude A. K. Wetmore, Newport, RI., Parke-Bernet Galleries, Inc., on the premises, 16-18 septembre 1969, lot 809 (vendu $4,250);
Collection Sarah Belk Gambrell (1918-2020) , Charlotte, N.C, pprobablement acquis lors de la vente précédente;
sa vente, Doyle, New York, 24 juin 2021, lot 27.

EXPOSITION(S)

Prinz Eugen Ausstellung, Vienne, Belvedere, mai-octobre- 1933;
Exposition d'Art Autrichien, Paris, Musée du Jeu de Paume, mai-octobre 1937.

BIBLIOGRAPHIE

Führer durch die Prinz-Eugen-Ausstellung, cat. exp., Vienne, 1933;
A. Stix, *Exposition d'art autrichien*, cat.exp., Paris, 1937;
M. Chilton (ed.), *Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, Vols. 1 and 3, Stuttgart, 2009, pp. 832-833, 1303, cat. no. 345, fig. 9.60.

The present *plat de ménage* stands as an exceptionally rare survival from the early phase of Viennese porcelain production, distinguished not only by its refined form but also by its apparent uniqueness among the recorded porcelain. A sugar caster of related form is preserved in the Museum für angewandte Kunst, Vienna (inv. nr.KE 9231), while a further trencher salt, together with a pair of oil and vinegar ewers of similar taste, was included in the 1904 *Ausstellung von Alt-Wiener Porzellan* [Exhibition of Old Viennese Porcelain], reproduced in a photograph in the MAK collection (inv. no. KI 7577-15). The decoration corresponds closely to that found on the Liechtenstein "Scattered Flowers" (*g'sätten Bliemel*) dinner and dessert service, acquired in 1746 by Johann Adam Andreas I von Liechtenstein or Joseph Wenzel I von Liechtenstein.

Anton Redlich (1890-1938)

The trajectory of Anton Redlich—born in Vienna in 1890—reflects the intertwined worlds of industrial wealth, collecting culture, and forced migration in early 20th-century Europe. Heir to the Austria Brewery enterprises in Vienna, Mödling, and Atzgersdorf, through his mother, Bertha Redlich-Floderer, Redlich also assumed stewardship of a significant porcelain collection, emblematic of Central European bourgeois collecting traditions. As well as Viennese porcelain, he cultivated a discerning interest in early Islamic ceramics, as well as Islamic glass and textiles, aligning his collection with broader scholarly and market trends that increasingly valued non-European decorative arts. The upheavals of 1938 compelled Redlich to flee Vienna, first to Switzerland and ultimately to the United States. Notably, he succeeded in transporting a substantial portion of his collection into exile. In April 1940, a considerable segment of these works entered the American art market through an auction held at Kende Galleries in New York.

Voir notice complète sur sothebys.com/PF2690

€ 10,000-15,000

137

NÉCESSAIRE DE VOYAGE À QUATRE ORS 9K, ALLEMAGNE OU AUTRICHE, VERS 1760

A GERMAN OR AUSTRIAN 9K GOLD TRAVELLING NECESSAIRE, CIRCA 1760

modèle de fleurs dans des couleurs d'ors différentes, comprenant une cuillère de table, une fourchette de table, une cuillère à moëlle, un couteau de table, un couteau à fruits, une boîte à épices et un coquetier, *poinçons : titres Autriche de 1806-1807 pour le titre 833°/°°,* dans un écrin en maroquin rouge doré aux petits fers par Léon Gruel (selon une étiquette au revers)
(7)
Poids brut avec les pièces fourrées 442 gr.
Gross weight with the knives. 14.21 oz.

decorated with vari-colored flowers, featuring a table spoon, a table fork, a marrow spoon, a table knife, a fruit knife, a spice box and an egg pot, *marks: titles for Austria in 1806-1807 for title 833°/°°,* in a red leather case by Léon Gruel (label underneath)

€ 25,000-35,000

138

PAIRE DE COMMODES EN MARQUETERIE DE BOIS DE ROSE, BOIS DE VIOLETTE, AMARANTE ET SATINÉ D'ÉPOQUE LOUIS XV, VERS 1750, PROBABLEMENT PAR RVLC POUR GILLES JOUBERT

A PAIR OF LOUIS XV GILT-BRONZE MOUNTED SATINWOOD, AMARANTH, TULIPWOOD AND KINGWOOD MARQUETRY COMMODES, CIRCA 1750, PROBABLY BY RVLC FOR GILLES JOUBERT

ouvrant par deux tiroirs, sur quatre pieds galbés, à décor marqueté de croisillons dans un encadrement polylobé, dessus de marbre brèche d'Alep, estampillées *L x VE* et *JME*, (2)
Haut. 82 cm, larg. 99 cm, prof. 54 cm ; Height. 32 ¼ in, width. 39 in, depth. 21 ¼ in

with a slightly curved two-drawer fronts, on four curved square legs, decorated with a large cartouche framed by scrolls and geometric marquetry, with a brèche d'Alep marble top, stamped *L x V E* and *JME*

PROVENANCE

Hampel, Munich, 8 décembre 2007, Lot 1843 (vendue pour 136 400 €)

BIBLIOGRAPHIE COMPARATIVE

H. Roberts, "Gilles Joubert as Subcontractor", *Furniture History Society Journal*, 1985, p. 31 - 34 ;
C. Roinet, "Roger Vandercruse dit Lacroix" ; dans *Les cahiers du mobilier*, Perrin & Fils, 2000

An Attribution to Roger Vandercruse, known as Lacroix, for Gilles Joubert

Gilles Joubert, supplier to the Crown Furniture Repository from 1743, then in 1758 *Cabinetmaker in Ordinary to the Crown Furniture Repository*, and finally cabinetmaker to the King, produced a large quantity of furniture for the royal residences. He signed only a small fraction of his creations and relied heavily on subcontracting, notably with Roger Vandercruse, known as Lacroix. A notable example is the commode delivered by Joubert for the Countess of Provence at the Château de Compiègne in 1771, stamped RVLC, and sold by Christie's, Paris, on 14 December 2022, lot 97.

Furthermore, a commode bearing a striking resemblance, both in form and in its marquetry decoration was sold by Christie's in Paris on 19 December 2007, lot 418, and bore the stamp of Gilles Joubert.

Our pair of commodes bears remarkable and very rare L x VE stamps. Its association with the cabinetmaker Lacroix leads us to consider that this could be an early work by this craftsman. Indeed, Roger Vandercruse, known as Lacroix, only became a master cabinetmaker in 1755, the date from which he began using his famous stamps R. LACROIX and R.V.L.C. It is therefore quite plausible that before this official recognition, particularly when working as a subcontractor for other merchants, he used a more discreet stamp incorporating his name through homophony. This hypothesis seems further supported by the sale, by Artcurial, of a commode bearing a comparable stamp, on 9 July 2024, lot 77.

◉ € 30,000-50,000

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RÉGULATEUR DE TABLE EN LAQUE ET BRONZE DORÉ À RÉPÉTITION DE QUARTS D'ÉPOQUE LOUIS XV, VERS 1765, ESTAMPILLE DE PIERRE-ANTOINE FOULLET

A LOUIS XV GILT-BRONZE MOUNTED JAPANNED QUARTER REPEATING "RÉGULATEUR DE TABLE", CIRCA 1765, STAMPED BY PIERRE-ANTOINE FOULLET

le boîtier cintré surmonté d'une sphère armillaire au-dessus d'une guirlande nouée et de montures en forme de têtes d'animaux, l'ensemble décoré de rouge, d'argent et de dorures avec des chinoiseries et des fleurs, l'intérieur estampillé *P A FOULLET et JME,* le cadran en émail de 13 cm avec l'aiguille des secondes au centre, le mouvement à fusées avec chaîne et échappement à rouage de rencontre, le quart de tirage répétant sur deux cloches, le pendule suspendu séparément avec fusaïole lenticulaire, le balancier à double pivot avec ajustement de précision; *(la monture de bronze en partie redorée)*
Haut. 72,5 cm; Height 28 ½ in

5-inch enamel dial with centre seconds, the movement with chain fusee and pin wheel escapement, pull quarter repeating on two bells, the separately suspended pendulum with lenticular bob, the crutch with double pivot and fine beat adjustment, the waisted case surmounted by an armillary sphere above ribbon-tied swag and term mounts, the whole decorated in red, silver and gilt with chinoiseries and flowers, the interior stamped *P A FOULLET* and *JME; (bronzes partly regilt)*

PROVENANCE

Comte et comtesse André de Limur, Washington (D.C.), acquis dans les années 1930 ;
Comte et comtesse Charles de Limur, San Francisco (par descendance des précédents, vers 1969) ;
Par descendance ;
Christie's New York, 30 novembre 2012, lot 8

Pierre-Antoine Foullet, ébéniste, reçu maître en 1765.

€ 8,000-12,000

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PAIRE DE LARGES BERGÈRES À LA REINE EN NOYER D'ÉPOQUE LOUIS XV, VERS 1750

A PAIR OF LOUIS XV WALNUT LARGE BERGÈRES À LA REINE, CIRCA 1750

à décor de coquilles et de fleurs, garniture de soie rouge à fleurs mordorées
(2)
Haut. 101 cm, larg. 80 cm, prof. 62 cm; Height. 39 ¾ in, width. 31 ½ in, depth; 24 ½ in

decorated with cartouche-shaped leaf motifs and flowers, with a red floral silk upholstery

PROVENANCE

Vente Thierry de Maigret, Paris, 2 décembre 2011, lot 260 (28 000€).

€ 8,000-12,000

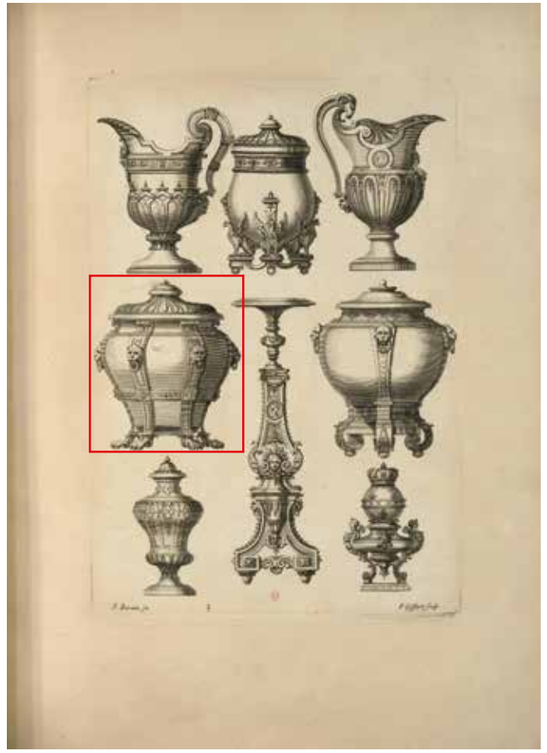

Planche 29, Jen Bérain, Ornements inventés par Jean Bérain, INHA

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PAIRE DE VASES COUVERTS EN BOIS LAQUÉ IMITANT LE PORPHYRE ET BRONZE DORÉ D'ÉPOQUE LOUIS XVI, FIN DU XVIIIE SIÈCLE, D'APRÈS UN DESSIN DE JEAN II BÉRAIN

A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED FAUX PORPHYRY WOODEN VASES AND COVERS, PARIS, LATE 18TH CENTURY, AFTER A DRAWING BY JEAN II BÉRAIN

les anses en têtes de lion avec anneau de préhension tors, reposant sur des pieds-griffes, la prise en bourgeon
(2)
Haut. 27,5 cm ; height. 10 ¾ in.

lacquered to simulate porphyry, decorated with lion's heads and with twisted rings, standing on curved legs with paw feet, with a blossom-shaped finial

PROVENANCE

Ancienne collection Lucienne et Antoine Perpitch, Paris ; Artcurial, Paris, 23 juin 2009, lot 44.

The late 18th century saw a resurgence of interest in the decorative arts of Louis XIV's reign, particularly Boulle marquetry. Cabinetmakers such as Levasseur and Philippe-Claude Montigny restored antique furniture and embellished it with new marquetry in the same style. Decorative arts also adopted the fashion of the Sun King, notably copying the works of the ornamentalist Jean II Bérain (1674-1726), of which our pair of vases is a perfect example. Our vases are based on a design by Bérain, created around 1690, published in his work *Ornemens inventez par J. Bérain et se vendent chez Ledit autheur aux Galleries du Louvre,* engraved by Giffart now at the Bibliothèque Nationale.

Other examples of this model of vases can be found at auctions, such as a green marble vase sold in Paris at the Hôtel George V on 15th April 1989, lot 64. Our pair of vases is distinct because they are not made of porphyry but of painted wood imitating stone, a very original material that allows for an impressive decorative effect while reducing production costs. Another identical example to our pair, imitating porphyry, was sold in Paris on 15th December 1993, lot 106.

Among the great collectors who owned this type of piece was Charles de Lorraine, Count of Bar. In the sale of his collection on May 21, 1781, "*Two wooden vases with a marbled brown varnish, imitating porphyry, adorned with gilt bronze*" were offered, which correspond to the description of the pair offered today.

€ 15,000-25,000

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DEUX ASSIETTES EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

TWO NYMPHENBURG PORCELAIN PLATES FROM THE 'HOFSERVICE', CIRCA 1760-65

peintes probablement par *Joseph Zächenberger,* chacune avec un bouquet de fleurs, une avec une chenille mangeant une feuille, un escargot, une lucane et d'autres insectes sur le marli, la seconde avec un papillon au centre, la bordure avec des fleurs éparpillées, des enroulements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *la première avec symbole en creux à côté de la bordure, la seconde avec lettre G gravée à côté de la bordure*
(2)
Diamètre 10 in; 25,5 cm

painted, probably by Joseph Zächenberger, each with a bouquet of flowers, one with a caterpillar eating a leaf, and a snail, stag beetle and other insects to the rim, the other with a butterfly in the centre, and with scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rims, *the first with impressed symbol near footrim, the second with incised G near footrim*

PROVENANCE

La seconde assiette
Collection Professor Herbert Albrecht, Rheinfelden;
Koller Zürich, 18 mars 2013, lot 1816;
Acquis lors de cette vente.

€ 6,000-10,000

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PAIRE DE PLATS OVALES EN PORCELAINE DE NYMPHENBOURG DU 'HOFSERVICE', VERS 1760-1765

A PAIR OF NYMPHENBURG PORCELAIN OVAL DISHES FROM THE 'HOFSERVICE', CIRCA 1760-65

peint probablement par *Joseph Zächenberger,* chacun avec un large bouquet de fleurs et brins épars, l'un orné d'un papillon de nuit noir et de deux coléoptères sur le bord, l'autre d'un papillon jaune, la bordure avec des enroulements dorés et un filet bleu, l'intérieur du rebord en relief et doré sur les bords, *un avec marques en creux représentant un bouclier et lettre W, le second avec numéro 3 en creux et V gravé*
(2)
Long. 12 ⅛ in et 12 ¼ in; 30,8 cm et 31 cm

painted, possibly by Joseph Zächenberger, each with a large loose bouquet of flowers and loose sprigs, one with a black moth and two beetles at the rim, the other with a yellow butterfly, with scattered flowers below a gilt scrollwork and blue line border within the gilt-edged shaped rim, *one with impressed shield mark and letter W, the other with impressed numeral 3 and incised V*

PROVENANCE

Collection Catalina von Pannwitz (1876-1959) 'De Hartekamp', Heemstede, Pays-Bas;
Property formerly in the von Pannwitz Collection, Bonhams Londres, 7 décembre 2022, lot 98;
Acquis lors de cette vente.

€ 8,000-12,000

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PAIRE DE CANDÉLABRES EN BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1755, PORCELAINE DE MEISSEN, VERS 1755 ET FLEURS EN PORCELAINE CONTINENTALE, XVIIIE SIÈCLE ET PLUS TARDIF

A PAIR OF LOUIS XV GILT-BRONZE MOUNTED MEISSEN PORCELAIN THREE-LIGHT CANDELABRA, THE MEISSEN PORCELAIN CIRCA 1755, THE CONTINENTAL PORCELAIN FLOWERS 18TH CENTURY AND LATER, THE GILT-BRONZE MOUNTS, CIRCA 1755

à trois lumières, les figurines issues de la série des '*Cris de Paris*' d'après *P. Reinicke,* représentant un vendeur de citrons, le tablier chargé de citrons, et une vendeuse de pâtisseries, debout, un panier de pâtisseries dans le bras gauche, chacune sur une base à enroulement doré, la monture rocaille soutenant les bras de lumière ornés de fleurs en porcelaine
Hauteur totale 15 in., 38 cm.
Hauteur des figurines 8 in., 20.2 cm

the figures from the *'Cris de Paris'* series, modelled by P. Reinicke, as a male lemon-seller, with an apronful of lemons and two at his feet, and a female pastry-seller, standing, with a basket of pastries over her left arm, each on gilt-scroll-moulded base, standing before the gilt-bronze foliate-scroll leafy branches supporting three candle sconces and mounted with porcelain flowers, supported on gilt-bronze scroll bases

€ 10,000-15,000

Portrait posthume de Louise-Élisabeth de France, dite Madame Infante (1727–1759), fille de Louis XV, par J-M Nattier (1685-1766), Château de Versailles

Paire d'encoignures, vers 1750, J-P Latz, par J-P Latz, Palais du Quirinale, Rome, provenant du palais de Colorno

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MEUBLE D'APPUI EN MARQUETERIE DE BOIS DE VIOLETTE, AMARANTE, SATINÉ, ÉRABLE ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1750, ATTRIBUÉ À JEAN-PIERRE LATZ PROBABLEMENT COMMANDÉE PAR MADAME ELISABETH, DUCHESSE DE PARME, POUR SON PALAIS DE COLORNO

A LOUIS XV GILT-BRONZE MOUNTED KINGWOOD, AMARANTH, SATIN WOOD, MAPLE AND MARQUETRY MEUBLE D'APPUI, CIRCA 1750, ATTRIBUTED TO JEAN PIERRE LATZ, PROBABLY COMMISSIONED BY MADAME ELISABETH, DUCHESS OF PARMA FOR PALAZZO COLORNO

ouvrant à deux vantaux, à décor de fleurs, dessus de marbre en brèche d'Alep, marque au fer ML surmontées d'une couronne dans un ovale, marque au fer *A/3223/73* et *366 [1] ?* ou *566.1* difficilement lisible, à l'encre « Noll », « SOS9 » et « 1139 » au revers une étiquette *GARDE-MEUBLE MAPLE/ Cesse/Sala ; (les côtés replaqués, modifications de la structure, marbre restauré)*
Haut. 94 cm, larg. 101 cm, prof. 47 cm ;
height. 37 in, width. 39 ¾ in, depth. 18 ½ in

with two doors, decorated with panels of floral marquetry, with a *brèche d'Alep* marble top, branded to the top *ML* beneath a crown within an oval, stamped *A/3223/73* and indistinctly *3661*[?] or *566.1* almost erased, with ink inscriptions « Noll », « SOS9 » and « 1139 » the reverse with a square paper label *GARDE-MEUBLE MAPLE/Cesse/Sala*, further inscribed ; (*the sides re-veneered, altered, marble restored*)

PROVENANCE

Très probablement l'un d'une paire commandée vers 1750-1755 pour Louise-Elisabeth de France, Madame Infante, duchesse de Parme (1727-1759) pour ses appartements au palais de Colorno ;Très probablement Impératrice Marie-Louise, duchesse de Parme, épouse de Napoléon Ier (1791-1847) ;Au Palais de Colorno au moins jusqu'en 1855 ;Galerie Seligmann, Paris ;*Laura, comtesse Sala*; Parke-Bernet Galleries New York, 17-18 novembre1961, lot 125 ou 126 (l'un de la paire) ;Collection Eugénie Fromer;Sa vente, Christie's New York, 7 juin 2013, lot 311 (vendu 75000$).

BIBLIOGRAPHIE

H. Hawley, "Jean-Pierre Latz, Cabinetmaker," *The Bulletin of the Cleveland Museum of Art*, Septembre/Octobre 1970, p. 255, no. 51 (illustrée).
A. González-Palacios, *Il Patrimonio artistico del Quirinale, Gli Arredi Francesi,* Milan, 1996, p. 135.

This meuble d'appui, with its magnificent floral marquetry typical of Jean-Pierre Latz's work, most likely comes from the apartments of Madame Elisabeth (1727-1759), the eldest daughter of Louis XV and wife of the Duke of Parma, who moved into the Palazzo Colorno in Parma after her marriage to the Duke of Parma in 1749.

◉ € 20,000-30,000

Louise-Elisabeth of France (1727-1759)

She was the eldest daughter of Louis XV and his wife, Queen Marie Leszczyńska. Along with her twin sister, Madame Henriette, she grew up in Versailles in the Princes' Wing with her sister Adélaïde and the heir, Louis. The only royal daughter to marry, she wed her distant cousin, Infante Philip of Spain, younger son of Philip V, in 1739. Finding Spanish royal etiquette even more burdensome than that of Versailles, and not being on good terms with her mother-in-law, Elisabeth Farnese, Louise Elisabeth obtained the Duchy of Parma, Piacenza, and Guastella for her husband following the War of the Duchies, where the couple settled in 1748. A daughter of France, she dreamed of larger territories and allied herself with Empress Maria Theresa of Austria, who promised her the Netherlands in the event of victory in the Seven Years' War. But she quickly lost her illusions and frequently returned to Versailles, where she died in 1759.

The Palazzo Colorno, a miniature Italian Versailles

When the ducal couple settled in Parma, they resided in the Ducal Palace, previously owned by the Farnese family. The Marquis d'Argenson recounts that, the palace being empty, Madame Elisabeth had thirty-four carts loaded with furniture brought in, largely delivered by the *marchand-mercier* Lazare-Duvaux. Wishing to recreate the atmosphere of Versailles that she missed, she commissioned the artists Boudard and Petitot to design her new furnishings. Marc Vibert, Nicolas Yon, as well as the upholsterers Petrus and Marnet, were tasked with decorating the palace. She also ordered furniture from the finest cabinetmakers, such as Michel Cresson, Jean-Pierre Latz, Jean-Baptiste Tilliard, and Nicolas-Quinibert Foliot. A sofa attributed to Foliot is in the Quirinal Palace in Rome (inv. 1662), an armchair also attributed to Foliot is in the Hermitage Museum in St. Petersburg (CR.4864-2), and another is in the Metropolitan Museum of Art in New York (CR4865, inv. 07.225.57).

The second meuble d'appui of the pair was also sold at the same time, at auction in 1961 (*The Countess Sala collection*; Parke-Bernet Galleries New York, 17-18 November 1961, lot 125 or 126). It bore an additional mark "CR" with a crown and an inventory number 566.2. Our cabinet bears the inventory number 366.1 or 566.1, which is almost completely erased. However, none of the numbers have a conclusive correspondence with the inventories of the Colorno Palace.

Nevertheless, the CR mark refers very probably to the Royal House (Casa Reale) and not the ducal residence, suggesting an inventory during the royal period in Parma. These marks are stamped on other pieces commissioned for the Colorno palace, such as a pair of Louis XV gilt-bronze wall-lights made by Jacques Caffieri, now in a private collection.

The mark ML surmounted by an imperial crown in an oval, stamped on both pieces of furniture, corresponds very probably to Empress Marie-Louise (1791–1847), second wife of Napoleon I, who went into exile after the fall of the Empire in 1815 and became Duchess of Parma. This stamp suggests that this furniture belonged to the duchess while on exile at the Colorno palace.

The two meubles d'appui underwent transformations in the 19th century, including re-veneering to the sides and alterations to their structure.

It is worth noting that a pair of encoignures with the same mounts, originating from Colorno and now in the Quirinal Palace Museum in Rome, exhibit these same modifications. (Hawley *op. cit.,* cat. no 47, illustrated on the previous page). It is therefore possible to assume that the meubles d'appui and the encoignures were part of the same set, transformed for an unknown reason, but most likely to adapt to the layout of a new room.

Attribution to Latz

In 1970, Henry Hawley wrote a lengthy article rediscovering Jean-Pierre Latz and his work ("Jean-Pierre Latz, Cabinet maker", *The bulletin of the Cleveland Museum of Art*, septembre-octobre 1970, pp.203-259). Through a comparison of stamped pieces, marquetry, and gilt-bronze mounts, he was able to attribute several pieces of furniture, including our meuble d'appui. The quality of the marquetry, as well as the placement and distinctive shape of the bronze mounts on the feet, allowed him to make this attribution.

Indeed, early in his career, Latz crafted his own bronze mounts, defying the rules of his guild, which led to several legal proceedings against him. The bronze mounts on his furniture are therefore quite unique and comparable.

Thus, on our meuble d'appui, described in the article on number 51, the author declares that the uprights and sabots are characteristic of his work, which is also found on the Quirinale pair of encoignures, as well as on a pair of encoignures in the Schloss Willemstad near Kassel (inv. Z.92/1). The marquetry, with its gourd-shaped flowers and foliate scrolls, is very similar to furniture stamped by Latz, such as a pair of encoignures exhibited by Frank Partridge and Sons. These in-depth stylistic analyses, along with evidence of the delivery of several pieces of furniture by Latz to the Duchess of Parma for the Palazzo Colorno, such as two commodes now in the Quirinal Palace (Hawley *op. cit.*, cat. nos. 21, with no mark and 28 with the Marie-Louise mark), support this attribution.

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RARE SERVICE À THÉ ET CAFÉ EN PORCELAINE DE MEISSEN, VERS 1730

A RARE MEISSEN PORCELAIN PART TEA AND COFFEE SERVICE, CIRCA 1730

décoré en bleu sous couverte de panneaux stylisés à bordures dorées et ornés de motifs ajourés, enrichie d'émaux représentant de grandes branches d'*indianische Blumen*, parsemées de petits insectes épars, avec des bordures à motifs de losange et de demi-fleurs au-dessus de doubles lignes concentriques en bleu sous couverte, le dessous des soucoupes décoré de branches fleuries rouge-fer, comprenant :
une cafetière couverte
une théière couverte
une boîte à thé couverte hexagonale
un sucrier couvert
six bols à thé et leur soucoupe
marque en bleu aux épées croisées, X en creux sur la théière et le sucrier, II en creux sur les bols à thé et les soucoupes
(20)
Haut. de la cafetière 7 ¼ in; 18,5 cm

painted in underglaze-blue with gilt-edged stylized strapwork panels, enriched in enamels with large branches of flowering *indianische Blumen*, the shapes with small scattered insects, with diaper cell and half-flowerhead borders at the rims above double concentric lines in underglaze-blue, the undersides of the saucers with iron-red flowering branches, comprising:
a coffeepot and cover,
a teapot and cover,
a hexagonal tea canister and cover,
an oval sugar box and cover,
and six teabowls and saucers,
crossed swords marks in underglaze-blue, incised X to teapot and sugar box, incised II to teabowls and saucers

PROVENANCE

Vente Heidelberg, Metz, 23 octobre 2004, lot 460; Acquis lors de cette vente.

Further pieces from a closely related service decorated in this pattern are preserved in the collection at Schloss Friedenstein, Gotha, including a coffeepot, inv. no. P11/I. A sugar bowl painted in the pattern from the Schnieder Collection is illustrated in Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, Stiftung Ernst Schneider in Schloss Lustheim*, Band II, Munich 2013, p. 91, cat. no. 70. A closely related tea and coffee service, decorated in the same pattern, was sold at Sotheby's, London, 5 June 1980, lot 270.

€ 10,000-15,000

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ATTRIBUÉ À JOHANN HEINRICH TISCHBEIN I

Haina 1722 - 1789 Cassel

Portrait présumé de la comtesse Marianne Schall von Bell

Presumed Portrait of Countess Marianne Schall von Bell

Huile sur toile
100,5 x 86,4 cm ; 39⅝ by 34 in.

Oil on canvas

PROVENANCE

Vente anonyme, Lempertz, Cologne, 6 décembre 1997, lot 1256 (comme Johann Heinrich Tischbein I).

€ 25,000-35,000

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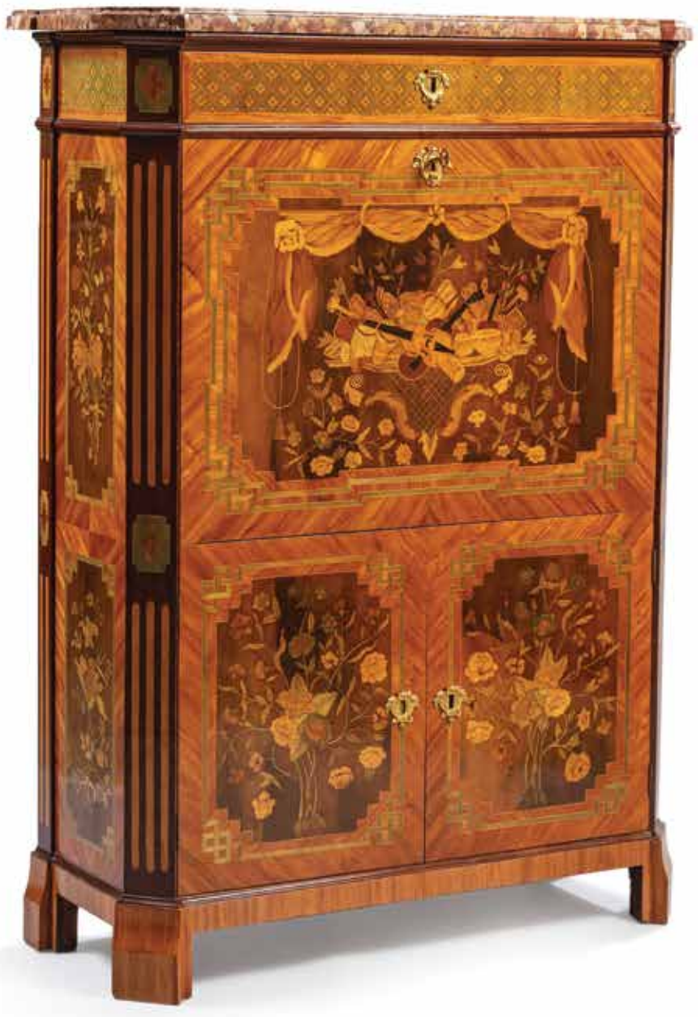
SECRÉTAIRE À ABATTANT EN PLACAGE DE BOIS DE ROSE, AMARANTE, BOIS TEINTÉ ET BRONZE DORÉ DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1770, ESTAMPILLE DE PIERRE ROUSSEL

A LOUIS XVI GILT-BRONZE MOUNTED KINGWOOD, AMARANTH AND TINTED WOOD VENEERED SECRÉTAIRE À ABATTANT, CIRCA 1770, STAMPED BY PIERRE ROUSSEL

à décor de marqueterie d'un large trophée musical sur l'abattant ouvrant sur six tiroirs et cinq compartiments, le plateau garni de maroquin vert doré aux petits fers, la ceinture ouvrant à un tiroir, dessus de marbre brèche d'Alep, la partie inférieure ouvrant à deux portes ornées d'une marqueterie de fleurs, ouvrant sur trois compartiments, estampillé au dos *P.ROUSSEL*
Haut. 148 cm, larg. 107 cm, prof. 45 cm ;
Height. 58 in, width. 42 ⅛ in, depth. 17 ¾ in

with one long frieze drawer above a fall-front decorated with musical trophied, opening to reveal six drawers and five compartments, the reverse of the fall-front lined with a gilt-tooled green leather writing surface, the low section with two doors adorned with flower marquetry and opening to three compartments, with a brèche d'Alep marble top, stamped at the back *P.ROUSSEL*



PROVENANCE

Collection privée, Suisse;
Koller, Zurich, 20 septembre 2012, lot 1186 (vendu 44 000 CHF).

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F. Quéré, *Les Roussel, une dynastie d'ébénistes au XVIIIe siècle*, Dijon, 2012.

Pierre Roussel, cabinetmaker, became a master in 1745.

Pierre Roussel is renowned for his exceptionally high-quality floral marquetry, which can be admired on our secrétaire, particularly the exquisitely detailed bouquets with traces of colour. He created commissions for Palais Bourbon as well as for the Prince of Condé at the Château de Chantilly.

A similar secrétaire à abattant with a large marquetry landscape is held at the Metropolitan Museum of Art (inv. 58.75.53). Its sides are adorned with large bouquets of flowers, as seen on the doors of the present lot. Another example with architectural marquetry was sold at Christie's London on 4th December 2014, lot 65, and a third was sold at Christie's London on 23rd June 1999, lot 20.

€ 7,000-10,000

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ROSALBA CARRIERA
Venise 1675 - 1757

Portrait d'un jeune homme

Portrait of a Young Man

Pastel sur papier bleu marouflé sur toile, sur un châssis en bois
580 x 468 mm

Pastel on blue paper, laid down on canvas, on a wooden stretcher

€ 10,000-15,000

Catalogue de vente, The Property of the Late Otto and Magdalena Blohm of Hamburg and Caracas, Sotheby's, Londres, 25 avril 1961.

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PAIRE DE GRANDES APPLIQUES ROCAILLE EN FAÏENCE DE HÖSCHT, VERS 1748-1750

A PAIR OF LARGE HÖCHST FAYENCE ROCOCO-FORM WALL SCONCES, CIRCA 1748-50

modelé peut-être par Gottfried Becker, en haut-relief en enroulement rocaille peintes de couleurs vives dans des tons de jaune, de vert, de bleu et de pourpre foncé, avec médaillon ovale peint en *Schwarzlot*, peut-être par Joseph Philipp Dannhöfer, avec des personnages dans un paysage champêtre, avec une plaque en bronze doré et un bras de lumière, percée au revers pour la suspension, *l'une avec marque à la roue et la lettre H en émail brun pour Georg Friedrich Hess*
Hauteur 19 ⅝ in; 50 cm

modelled, possibly by Gottfried Becker, moulded in high relief in the form of *roccaille* scrollwork and brightly painted in tones of yellow, greens, blue and dark puce, each reserving a moulded oval domed medallion painted in *Schwarzlot*, possibly by Joseph Philipp Dannhöfer, with figures in a rustic landscape, each affixed with a gilt-bronze (?) plate and candle sconce, pierced at reverse for hanging, *one with wheel mark, and letter H in brown enamel for Georg Friedrich Hess*

BIBLIOGRAPHIE

Horst Reber, 'Meisterwerke der kurmainzischen Fayence- und Porzellanmanufaktur Höchst', in Röbbig München, *Ausgewählte Werke. Frühe deutsche Porzellane. Französische Möbel. Kunst und Dekorationen des 18. Jahrhunderts.*, Munich, 2005, pp. 15-21, illus.

These remarkable fayence wall lights, or *Blakers*, produced during the formative years of the Höchst factory, rank among the most ambitious and artistically sophisticated survivals of early German fayence production. Of exceptional rarity, they appear to be the only recorded examples of their form in the published literature, underscoring their significance in the development of Rococo interior decoration in mid-18th-century Germany. The dating of the present works to 1748–50 is secured by the painter's mark *H*, which identifies Georg Friedrich Hess, who left Höchst and returned to the works at Fulda with his son Ignaz by the spring of 1750.

The closest comparable models to the present works are a very large pair (illustrated in Röbbig, 2005, pp. 16–17, together with a slightly smaller pair now in the collection of the Museum Angewandte Kunst, Frankfurt, Inv. Nr. X122271 a & b). Together the four form a cohesive set, all cast from the same mould, with a dragon to the left and an eagle to the right of the rocaille cartouche, framing monochrome puce landscape scenes at the centre. These spectacular wall lights were almost certainly conceived for Johann Friedrich Karl von Ostein (1689–1763), Elector and Fürst of Mainz from 1743 until his death, and the patron who granted the Höchst factory its electoral privilege in 1746. Their presumed destination was Ostein Hof, the Elector's palace in Mainz, constructed between 1747 and 1752 and furnished in the height of the Rococo taste. The exuberant asymmetry and sculptural vitality of these wall lights would have harmonised perfectly with the interiors designed by Johann Valentin Thoman and Anselm Franz Freiherr von Ritter zu Groenesteyn, chief architect to the Mainz court. The set of four, decorated with monochrome puce landscapes, has traditionally been attributed to Adam Friedrich von Löwenfinck and dated to 1748–49, shortly before his departure from the factory in 1749. The larger pair from the set later entered the celebrated collection of Otto (1870–1944) and Magdalena (1879–1950) Blohm of Hamburg and Caracas, and was sold in Sotheby's, London, 25 April 1961, lot 342 (to Chester for £1,900).

Reber in Röbbig, *op.cit.*, 2005, attributes the *Schwarzlot* painting on the present works to the artist Joseph Philipp Dannhöfer, who came to Höchst in 1747 where he worked as a painter until his departure in 1751. A particularly closely related *Schwarzlot* scene appears on a Höchst faience jug in the collection of the Victoria and Albert Museum, London, acc. no. C.246-1923. Bearing the painter's mark CH—given possibly as Cajetan Huber—and decorated with borders by Georg Friedrich Hess, the jug provides a compelling comparison to the present work.

BIBLIOGRAPHIE COMPARATIVE

Meisterwerke deutscher Fayencekunst, Exhibition Catalogue, 1925, cat. nos. 553–554, illus. taf. 51 (the smaller pair now in the Historisches Museum, Frankfurt);
Horst Reber, *Die Kurmainzische Porzellanmanufaktur Höchst, Fayencen*, Band II, Munich, 1986, pp. 108-11, figs. 119, 120a/b (for the pair in the Historisches Museum, Frankfurt and pair formerly in the Blohm collection).

€ 10,000-15,000

□ **151**

GOBELET COUVERT EN PORCELAINE DE MEISSEN, VERS 1725

A MEISSEN PORCELAIN BEAKER AND COVER, CIRCA 1725

conique sur fond plat, décoré d'une guirlande de feuillages en relief vert et jaune, peint de motifs d'*indianische Blumen*, la bordure en treillage fleuri rouge-fer décorée d'un liseré brun, le couvercle avec prise en toupie
Hauteur 6 ½ in; 16,6 cm

of slightly flared form, each with a moulded band of stiff leaves heightened in green and yellow, painted with sprays of *indianische Blumen*, the beaker with an iron-red trellis and flowerhead border, brown-edged rims, the cover with gilt knopped finial

PROVENANCE

Christie's Londres, 2 octobre 1979, lot 268;
Christie's Londres, 6 avril 1981, lot 119;
Sotheby's Londres, 2 juin 2005, lot 17;
Acquis lors de cette vente.

€ 4,000-6,000

152

PLAT DODÉCAGONAL DE "JOB DANS LE PUITS" EN PORCELAINE KAKIEMON DE MEISSEN, VERS 1730

A MEISSEN PORCELAIN KAKIEMON 'HOB IN THE WELL' DODECAGONAL DISH, CIRCA 1730

décoré d'une scène tirée de l'histoire de Shiba Onkô, le jeune homme sur le point de jeter une pierre dans une grande jarre à son ami en train de se noyer, avec une bordure de fleurs et feuillages rampants, *marques en bleu aux épées croisées effacées, marque de Dreher avec un a+ dans un cercle trois fois*
Width 10 ¼ in; diam. 26 cm

painted with a scene from the life of Shiba Onkô, the youth about to throw a stone at a large jar to rescue his drowning friend, within a floral and foliate border below the brown-edged rim, *erased blue enamel crossed swords mark, Dreher's mark of a + in a circle three times*

PROVENANCE

Christie's Londres, 21 février 2005, lot 50;
Sotheby's Paris, 16 avril 2013, lot 121;
Acquis lors de cette vente.

Porcelains of this type, largely derived from Japanese Kakiemon prototypes in the Japanese Palace collection of Augustus the Strong and distinguished by crossed swords marks painted in blue enamel rather than underglaze-blue, formed part of a substantial order negotiated around 1729–30 between the director of the Meissen manufactory, Count Hoym, and the Paris *marchand-mercier* Rudolph Lemaire. The wares were intended for the French market, where they were to be offered as highly sought-after Japanese originals. The enterprise was short-lived: royal suspicion surrounding the arrangement led to Hoym's fall from favour and subsequent exile, while Lemaire was arrested and ultimately expelled. The porcelains remaining in Hoym's Dresden residence were confiscated by royal order and absorbed into the Saxon Royal Collection, at which point they were assigned inventory numbers for the Japanese Palace. A comprehensive explanation and discussion of the entire Hoym-Lemaire affair is provided by Julia Weber, in a paper presented at the International Ceramics Fair and Seminar, London, 16 June 2012, 'A detective story: Meissen porcelains copying East Asian models. Fakes or originals in their own right?' and published the following year in the Fair's *Catalogue*, pp. 41-49.

The 1770 inventory of the Japanese Palace lists dishes of this type under numerals 35, and 153: "*Vier und Zwanzig Stück detto [12 eckichte Schaalen] 2 3/4 Zoll tief, 10 Zoll in Diam. No 35*", [Twenty-four [12 sided dishes] (painted inside with pagodas)...No 35], Boltz, 1996, p. 72. One such dish bearing inventory number 35 from the Oppenheimer Collection, sold, Sotheby's, New York, 14 September 2021, lot 26.

€ 10,000-15,000

153

ENSEMBLE DE QUATRE APPLIQUES EN BRONZE DORÉ ET ÉMAIL, VIENNE, FIN DU XIXE SIÈCLE, DANS LE GOÛT DE CHRISTOPH JÜNGER

A SET OF FOUR AUSTRIAN GILT-BRONZE AND ENAMEL TWO-LIGHT WALL APPLIQUES, VIENNA, LATE 19TH CENTURY, IN THE TASTE OF CHRISTOPH JÜNGER

à deux lumières, décorées de fleurs polychromes ; (*percées pour l'électricité; des fleurs manquantes*)
(4)
Haut. 29 cm, larg. 34 cm ;
Height. 11 ½ in , width. 13 ½ in

each with cast backplate issuing foliate branches applied with polychrome flowers ; (*drilled and electrified, some flowers missing*)

PROVENANCE

The Antique Porcelain Co. Ltd., Londres, 1988;
Christie's New York, 20 mai 2014, lot 77 (vendue 75 000$).

Voir notice complète sur sothebys.com/PF2690

€ 10,000-15,000

Détail du plateau

□ 154

COMMODE EN MARQUETERIE DE NOYER, BUIS, ÉRABLE ET BRONZE DORÉ, ALLEMAGNE, BAYREUTH, VERS 1760-1765, ATTRIBUÉE AUX FRÈRES SPINDLER

A GERMAN GILT-BRONZE MOUNTED WALNUT, BOXWOOD, MAPLE COMMODE, BAYREUTH, CIRCA 1760-1765, ATTRIBUTED TO JOHANN FRIEDRICH AND HEINRICH WILHELM SPINDLER

ouvrant par deux tiroirs, deux scènes en marqueterie : sur le dessus de la commode, une scène illustrant une marchande de fruits, entourée de deux marqueteries en treillis dans un cartouche rocaille et sur le devant de la commode, une scène de sieste
Haut. 79 cm, larg. 133,5 cm, prof. 62 cm ;
Height. 31 in, width 52 ½ in, depth. 24 ½ in

with two long drawers, decorated with two marquetry scenes: on the top a scene illustrating a fruit seller, surrounded by two trellis marquetry panels in a rocaille cartouche and on the front, a scene of a woman sleeping surrounded by two figures

PROVENANCE

Christie's New York, 23 septembre 1989, lot 211 (vendue 240 000 $ hors frais)

BIBLIOGRAPHIE

S.Sangl, "Spindler ?", *Furniture History*, Vol. 27, 1991

BIBLIOGRAPHIE COMPARATIVE

H. Kreisel, *Die Kunst des deutschen Möbels,* Part II, Munich, 1970, n°794

€ 15,000-25,000

Production in Bayreuth of the Spindler Brothers

This commode belongs to a very small group of pieces of furniture from Bayreuth, published by Sigrid Sangl in her article "Spindler?", *Furniture History*, Vol. 27, 1991, illustrated in figs. 41 and 42. It reflects the highest level of cabinetmaking in Franconia, during the reign of Margravine Wilhelmine of Bayreuth, sister of Frederick II, King of Prussia, and her husband, Margrave Frederick III of Brandenburg-Bayreuth.

The brothers Johann Friedrich Spindler and Heinrich Wilhelm Spindler, sons of Johann Jacob Spindler, apprenticed as cabinetmakers in Bayreuth. During the first part of their careers in Bayreuth, they likely worked for Margravine Wilhelmine of Bayreuth and Margrave Frederick III of Brandenburg-Bayreuth. They are credited with creating the wainscoting for the Schloss Fantaisie zu Donndorf, near Bayreuth, commissioned by the daughter of Wilhelmine of Bayreuth and now housed in the Bayerisches Nationalmuseum (inv. 61/71.1-44).

They then moved to Potsdam in 1763-1764 at the request of Frederick II, King of Prussia. There, they became among the most renowned cabinetmakers in Germany, known for their sumptuous marquetry commodes made for the Neues Palais at Sanssousci, Potsdam, for which the bronze mounts were the work of Johann Melchior Kambli (1718-1783).

Stylistic Similarities with the Bayreuth Commode Group

The shape of these bombé commodes is quite characteristic of the Bayreuth commode group, as described by Sigrid Sangl, with its outwardly curved legs, distinctive serpentine apron, and tripartite division on the front and top. The use of typical native woods such as walnut and maple is typical of Bayreuth production before their move to Potsdam, where they began using exotic woods.

Two groups of pieces clearly stand out from Bayreuth production in the 1760s: those decorated with marquetry of ancient ruins and those decorated with marquetry of pastoral scenes, probably based on Flemish engravings. This type of marquetry is found on a commode attributed to the Spindler brothers at the Bayerisches Nationalmuseum (Inv. 2013/152). The latter features a scene with a shepherdess on the front and, on the sides, reclining shepherdesses, in the same style as the marquetry on our front. These scenes, drawn from the Arcadian world, evoke a certain Flemish influence, which was especially appreciated by Margravine Wilhelmine of Bayreuth.

On our commode, framing the top and front, are Rocaille cartouches with trelliswork, motifs highly prized in Franconia and notably used on other commodes by the Spindler brothers, including the commode in the Germanisches Nationalmuseum in Nuremberg (Inv. Nr. Hg. 12541), illustrated by Sigrid Sangl in fig. 25, as well as the one in the Bayerisches Nationalmuseum. Other commodes have this same characteristic, notably the one sold by Sotheby's New York, on 5 November , 1998, lot 431 (sold $211,500), as well as a commode at the Altes Schloss Eremitage in Bayreuth.

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155

PENDULE DES ARTS DE LA PEINTURE ET DE LA SCULPTURE EN BRONZE DORÉ D'ÉPOQUE LOUIS XV, LE CADRAN SIGNÉ JEAN-BAPTISTE TINTRELIN, PARIS, VERS 1770

A LOUIS XV GILT-BRONZE MANTEL CLOCK OF THE ARTS OF PAINTING AND SCULPTURE, JEAN-BAPTISTE TINTRELIN, PARIS, CIRCA 1770

à décor d'une figure féminine et d'un putto symbolisant les Arts de la Peinture et de la Sculpture, le cadran en émail de 11,5 cm signé *Tintrelin A Paris*, les aiguilles finement ajourées et gravées, le mouvement d'horloge à suspension en soie, la roue de comptage extérieure sonnant sur une cloche, les platines à fond plat, sur un socle d'époque postérieure en placage d'ébène et bronze doré
Haut. 43 cm; Height 17 in.

4½-inch enamel dial signed *Tintrelin A Paris*, finely pierced and engraved hands, the movement with silk suspension, outside count wheel striking on a bell, flat-bottomed plates, the drum flanked by a female figure and a putto emblematic of the Arts; on a later gilt-bronze mounted ebony-veneered plinth

Jean-Baptiste Tintrelin or Tinterelin, clockmaker, received master in 1747.

This clock representing the Arts of Painting and Sculpture is a rather rare variant of the Allegories of the Arts, a recurring theme on clocks during the reign of Louis XVI. A clock representing the allegories of Sculpture and Astronomy is illustrated in Tardy, *La Pendule Française*, Vol. II, Paris, 1975, p. 257.

€ 10,000-15,000

€ 10,000-15,000

156

PAIRE DE BERGÈRES EN BOIS DORÉ D'ÉPOQUE LOUIS XV, VERS 1750, ESTAMPILLE DE JACQUES ALEXIS GAUTIER

A PAIR OF LOUIS XV GILTWOOD BERGÈRES, CIRCA 1750, STAMPED BY JACQUES ALEXIS GAUTIER

à décor de fleurs, garniture en soie de fleurs sur fond rouge, une estampillée *GAUTIER*, la seconde avec une étiquette imprimée *M&CIA / 12788*
(2)
Haut. 89 cm, larg. 70 cm, prof. 60 cm ;
Height. 35 in, width. 27 ½ in, depth. 23 ½ in

decorated with flowers, covered with a floral red silk upholstery, one stamped *GAUTIER*, with a printed label *M&CIA / 12788*

156

PROVENANCE

Collection Française;
Koller Zurich, 27 mars 2015, lot 1111.

BIBLIOGRAPHIE COMPARATIVE

P. Kjellberg, *Le mobilier français du XVIIIe siècle*, Paris 1989

Jacques Alexis Gautier, menuisier, received master in 1748.

For a similar pair of bergères, see Christie's, London, 9 July 2011, lot 60.

€ 8,000-12,000

157

PAIRE D'ÉPERVIERS D'EUROPE (SPERBER) EN PORCELAINE DE MEISSEN, VERS 1740

A PAIR OF MEISSEN PORCELAIN FIGURES OF SPARROW HAWKS (SPERBER), CIRCA 1740

d'après un modèle de *J.J. Kändler*, chaque oiseau perché sur une souche d'arbre, la femelle avec le bec enfoncé dans le corps d'une alouette, le mâle éventrant un campagnol, le plumage peint dans les tons naturalistes de brun, gris et noir, *marque en bleu aux épées croisées à l'arrière des bases*
(2)
Hautaur 11 ⅜ in; 29 cm

modelled by J.J. Kändler, each perched on a tree-stump, the female with her beak buried in the body of a lark, the male disemboweling a vole, their plumage naturalistically painted in tones of brown, grey and black, *crossed swords marks in underglaze-blue to rear of bases*

PROVENANCE

Vente Joigny Enchères, Paris, 9 octobre 2022, lot 57;
Acquis lors de cette vente.

The models were created by Kändler in 1734 and 1739; the *Taxa* for 1734 reads '*Ein Rittelweibgen oder Lerchen Geyer welches vorgestellet in Lebens Größe wie es eine Lerche frißt ruhet auf einem verzierten Postament.*', [1 kestrel or lark vulture, depicted life-size, devouring a lark, resting on an ornate pedestal].

Similar examples of both models are illustrated by Carl Albiker, *Die Meissener Porzellantiere im 18. Jahrhundert*, Berlin, 1959, pls. 86 and 87, and listed p. 14. A pair of the same models was sold from the *Collection of David and Peggy Rockefeller, Part I*, Christie's, New York, on 9 May 2018, lot 204. Most recently a pair of the models was sold at Sotheby's, London, 12 November 2024, lot 79.

Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture.

€ 15,000-25,000

□ 158

MIROIR EN BOIS PEINT POLYCHROME, DORÉ ET ARGENTÉ, ALLEMAGNE DU SUD, VERS 1760, PROBABLEMENT BAYREUTH OU BAMBERG

A SOUTH GERMAN POLYCHROME AND GILTWOOD MIRROR, CIRCA 1760, PROBABLY BAYREUTH OR BAMBERG

de style rococo, à décor « à la façon de porcelaine » en relief de fleurs, fruits et agrafes feuillagées, surmonté d'un large fronton sommé d'une corbeille de fruits et d'oiseaux sous un palanquin, muni d'une glace d'époque postérieure ; (*polychromie probablement rafraîchie*)
Haut. 132 cm, larg. 60 cm ;
Heigh 52 in, width 23 ⅔ in

rococo style, decorated in a 'porcelain style' in relief with flowers, fruits, and leafy scrolls, surmounted by a large pediment topped with a basket of fruits and birds under a canopy, fitted with a later mirror; (*the painting probably refreshed*)

€ 5,000-8,000

159

COMMODE EN VERNIS PARISIEN ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1755, ESTAMPILLE DE LOUIS FOUREAU

A LOUIS XV GILT-BRONZE MOUNTED PARISIAN VARNISH COMMODE, CIRCA 1755, STAMPED BY LOUIS FOUREAU

ouvrant à deux tiroirs, à décor de paysages chinois en or et noir dans de larges cartouches, dessus de marbre brèche d'Alep, estampillée *L·FOUREAU* et *JME*, une étiquette de transport Chenue SARL au nom de *Kraimer Belgique ; (marbre restauré, restaurations au décor, poignées probablement postérieures)*
Haut. 86 cm, larg. 132 cm, prof. 57 cm ;
Height. 34 in, width. 51 ¼ in, depth. 26 ¼ in

with two long drawers, the black-ground cartouche filled with a chinoiserie landscape in gold lacquer with staggered architecture and partly mounted figures, with a brèche d'Alep marble top, stamped *L·FOUREAU* and *JME*, a label of the shipper Chenue SARL for *Kraimer Belgique; (restored marble, restoration to the decoration, possibly later handles)*

Louis Foureau, cabinetmaker, received master in 1755.

Louis Foureau maintained a workshop on the rue du Faubourg-Saint-Denis for over thirty years. He specialized in furniture decorated with French varnish, emulating the works of his contemporaries who used lacquer panels cut from imported Chinese and Japanese cabinets, chests, and screens. His production was mainly in the Transitional and Louis XVI styles. A pair of black and gold lacquer encoignures is held at the Musée Carnavalet in Paris (A. Forray-Carlier, *Le mobilier du Musée Carnavalet*, Dijon, 2000, no. 19, pp. 68–69).

Surviving works stamped by Foureau are relatively rare and seldom appear on the market. A few examples sold at auction in recent years include:

a secrétaire in *Jean-Marie Rossi d'un monde l'autre*, Sotheby's Paris, 11 March 2026, lot 181 ;a commode at Sotheby's Paris, 23 September 2025, lot 89 ;a pair of encoignures : Christie's London, 3 November 2016, lot 434,a semainier : Sotheby's Paris, 5 May 2015, lot 290,a Louis XV–style commode : Christie's Paris, 21 June 2006, lot 266.

All of these pieces are decorated in black and gold lacquer.

€ 30,000-50,000

160

□ **161**

TRÈS RARE BOL À THÉ ET SOUCOUPE EN PORCELAINE DE MEISSEN, VERS 1720

A VERY RARE MEISSEN PORCELAIN TEABOWL AND SAUCER, CIRCA 1720

décoré, probablement à Dresde, dans l'atelier de Georg Funcke, avec des fleurs et des feuilles lustrées à bordure dorée, ornées de rinceaux feuillagés et de fleurs en émaux cramoisis, verts, bleu pâle et bleu foncé, la soucoupe avec un motif floral lustré et doré au centre, l'intérieur du bol à thé doré
Diamètre de la soucoupe 5 ¾ in; 13,5 cm

decorated, probably in Dresden, in the workshop of Georg Funcke, with gilt-edged lustre-flowerheads and leaves embellished with foliate scrollwork and flowerheads in crimson, green, and pale and dark blue enamels, the saucer with a lustre and gilt floral motif in the centre, the teabowl interior gilt

PROVENANCE

The Property of a Lady, Sotheby's Londres, 25 octobre 1977, lot 81;
Acquis en 1991 par Dieter Hoffmeister.

EXPOSITION(S)

Hamburg, Museum für Kunst und Gewerbe, 1999-2009.

BIBLIOGRAPHIE

D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Band I, Hamburg, 1999, pp. 30-31, cat. no. 9;
C. Boltz, 'Steinzeug und Porzellan der Böttgerperiode - Die Inventare und die Ostermesse des Jahres 1719', *Keramos* 167/168, 2000, p. 55, ill. 60;
H. Ottomeyer and S. Andres-Acevedo, *From Invention to Perfection, Masterpieces of Eighteenth-Century Decorative Art*, Munich, 2016, pp. 58-59, 73, cat. no. 12.

Voir notice complète sur sothebys.com/PF2690

€ 4,000-6,000

160

CAFETIÈRE EN PORCELAINE HAUSMALER DE MEISSEN, LA MONTURE EN VERMEIL, LA PORCELAINE, VERS 1720, LE DÉCOR LÉGÈREMENT POSTÉRIEUR, LA MONTURE PAR ELIAS ADAM, AUGSBOURG

A MEISSEN PORCELAIN HAUSMALER COFFEE POT AND COVER WITH SILVER-GILT MOUNTS, THE PORCELAIN CIRCA 1720, THE DECORATION SLIGHTLY LATER, THE MOUNTS ELIAS ADAM, AUGSBOURG

décorée de cinq panneaux représentant des personnages chinoisants dans diverses activités sur des terrasses au-dessus de panneaux à carreaux, le couvercle orné de trois figures chinoisantes, le bec verseur, l'anse en double enroulement, le piédouche et la prise richement dorés, la monture à charnière en vermeil à décor de feuilles et appuie-pouce en enroulement, *traces de marque en rouge sous la cafetière, lettre en rouge-fer dans le couvercle, poinçons: ville et maître-orfèvre*
Hauteur 8 ⅞ in; 22,5 cm

decorated in gilding, in Augsburg, with five vignettes of chinoiserie figures at various pursuits on terraces above diaper panels or hanging swags, the domed cover decorated with three single chinoiserie figures, the spout, double-scroll handle, stepped foot and finial richly gilded, the hinged silver-gilt mounts cut with stiff leaves and affixed with a scroll thumbpiece, *traces of mark in red lustre to underside of coffee pot, letter a in red lustre to cover, the mount marked Augsburg, maker's mark EA for Elias Adam*

PROVENANCE

Lempertz Galleries, 1951, cat. no. 433, no. 324;
Sotheby Parke Bernet New York, 6 juin 1972, lot 177;
The Jörg Nelte Collection of Meissen Porcelain, Christie's Londres, 12 octobre 1995, lot 98.

Voir notice complète sur sothebys.com/PF2690

€ 6,000-10,000

161

162

CAFETIÈRE EN PORCELAINE HAUSMALER DE MEISSEN, VERS 1720, AVEC MONTURES EN VERMEIL PAR ELIAS ADAM, AUGSBOURG, VERS 1730

A MEISSEN PORCELAIN HAUSMALER COFFEE POT AND COVER WITH SILVER-GILT MOUNTS, THE PORCELAIN CIRCA 1720, THE DECORATION SLIGHTLY LATER, THE MOUNTS ELIAS ADAM, AUGSBURG

décorée dans le style *Goldchinesen,* probablement dans l'atelier de Seuter, chaque côté décoré de personnages au-dessus d'enroulement, le couvercle orné de trois petits oiseaux branchés, le bec verseur, l'anse en enroulement, la prise et le piédouche richement dorés, les montures en vermeil à décor de feuilles avec appuie-pouce en enroulement, *poinçons: ville et maître-orfèvre*
Hauteur. 8 in; 20,5 cm

decorated, in *Goldchinesen* style, probably in the Seuter workshop, Augsburg, on both sides with figures at various pursuits above scroll arbours, the cover with three small birds perched in branches, the spout, scroll handle, finial and foot richly gilded, and the hinged silver-gilt mounts cut with stiff leaves and affixed with a scroll thumbpiece, *the mount marked Augsburg, maker's mark EA for Elias Adam*

PROVENANCE

The Property of R. C. Stewart, Esq., Sotheby's Londres, 20 octobre 1964, lot 82;
Sotheby's Londres, 18 novembre 1969, lot 7;
Christie's Genève, 14 novembre 1983, lot 183;
Andreina Torre, Zurich;
Christie's Londres, 8 juillet 2002, lot 92.

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S. Ducret, *Meissner Porzellan bemalt in Augsburg*, Band I, Brunswick, 1971, pp. 182-183, abbs. 196-97.

Ducret, *ibid*, notes the similarities between the gilt Chinoiseries seen on the present lot and the painted figures of a blue-ground Augustus Rex vase, signed and dated 1727 by Höroldt, retained in the Porzellansammlung, Dresden (p. 146, abb. 124). The figures seen on the vase appear to derive from slightly earlier etchings by Höroldt himself, dated 1726.

Elias Adam, Silversmith

Elias Adam became a master in Augsburg in 1703, and spent the first part of his career specializing in mounting in silver and silver-gilt various precious materials: carved agate, ruby glass, painted enamels, carved ivory, even ostrich shells. Around 1720 he was mounting Augsburg-decorated faience, including pieces from the workshop of Bartholomaus Seuter. This connection may have brought him to the attention of the Dresden court, who started having Adam mount their new precious material, the "white gold" of Meissen, around 1722 – the same year the factory began commissioning the Seuter workshop to decorate its white porcelain with gilded decoration. For the rest of the 1720s, Adam's workshop production was almost exclusively mounts for Meissen porcelain, particularly coffee pots and tankards. On the latter form, he displayed a sophisticated French-influenced Régence style, with chased interlace strapwork on matt grounds. Adam finished not just Augsburg-decorated pieces but also factory-decorated items, and mounted more Meissen than any other silversmith of the period. His work for Dresden tapered off after 1729, when the factory began sending less to Augsburg for gilding, but the backstock of locally-decorated pieces kept him occupied, and he continued to supply some mounts, and spoons for cased sets, through the 1730s.

€ 6,000-10,000

Autre vue de la cafetière

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CAFETIÈRE EN PORCELAINE DE MEISSEN AVEC MONTURES EN VERMEIL, VERS 1725, LES MONTURES PAR ELIAS ADAM, AUGSBOURG

A MEISSEN PORCELAIN COFFEE POT AND COVER, WITH SILVER-GILT MOUNTS, CIRCA 1725, THE MOUNTS ELIAS ADAM, AUGSBURG

décorée avec un lustrage Böttger, d'un panneau bordé d'enroulement rouge fer représentant un paysage, d'un côté une maison à colombages au toit de chaume au bord d'une rivière, de l'autre de ruines, avec des insectes et d'oiseaux épars, la bordure dorée en enroulement, le couvercle décor d'*indianische Blumen*, la monture en vermeil avec appuie-pouce en enroulement, *poinçons: ville et maîttre-orfèvre*
Hauteur 7 ⅞ in.; 20 cm

each side with a *Böttger* lustre, iron-red and gilt scroll-edged panel, one painted with a thatched roof timber building by a river, the other with ruinous classical structures before a sun issuing rays of light, further enriched by scattered insects and birds, beneath a gilt scrollwork border at the rim, the cover with *indianische Blumen*, gilt-rims, the hinged silver-gilt mounts cut with stiff leaves and affixed with a scroll thumbpiece, *the mount to cover marked Augsburg, maker's mark EA for Elias Adam*

PROVENANCE

Vente Stuker, Berne, 29 mai 2008, lot 4088;
Acquis lors de cette vente.

€ 15,000-25,000

Portrait de Gaspard de Gueidan en Daphnis, C-A Coypel, vers 1735, The Horvitz Collection

164

TRÈS RARE FIGURE REPRÉSENTANT UN JOUEUR DE CORNEMUSE EN PORCELAINE DE MEISSEN, VERS 1740

A VERY RARE MEISSEN PORCELAIN FIGURE OF AN ACTOR PLAYING THE BAGPIPES, CIRCA 1740

d'après un modèle de J.J. Kändler, debout en train de jouer, portant un costume théâtral coloré et une cape flottante, tenant une cornemuse sous le bras gauche, la base en forme de monticule, *marque en bleu aux épées croisées*
Hauteur 6 ⅞ in; 17,5 cm

modelled by J.J. Kändler, in an animated pose, standing wearing a boldly coloured theatrical costume with billowing cloak, holding bagpipes under his left arm, on a small mound base, *crossed swords mark in underglaze-blue*

PROVENANCE

Angela Gräfin von Wallwitz, Munich;
Collection Patricia & Rodes Hart, d'où acquis le 10 juin 2004;
Porcelain from The Patricia Hart Collection, Christie's, Londres, 27 novembre 2013, lot 83.

BIBLIOGRAPHIE

B. Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 14-15;
S-K Andres-Acevedo et al., 2020, *Hidden Valuables: Early-Period Meissen Porcelains from Swiss Private Collections*, Stuttgart, p. 478, cat. no. 173;
S-K Andres-Acevedo, *Die autonomen figürlichen Plastiken Johann Joachim Kaendlers und seiner Werkstatt zwischen 1731 und 1748*, Band II, Stuttgart 2023, p. 78, cat. no. 168.

This figure may be based on an engraving by Louis Surugue (1686–1762) after the painting entitled *Daphnis* by Charles Antoine Coypel (1694-1752), see the example in the Rijksmuseum, Amsterdam, obj. no. RP-P-OB-74.382. A second example of this figure from the Collection of Marian and Michael Sabee sold, Sotheby's, New York, 10 November 2006, lot 204, formerly sold Sotheby Parke Bernet, Inc., New York, June 20, 1974, lot 210. A third from the Collection of Frank H. Wyman, sold, Christie's, New York, 7 May 2020, lot 263. A further example from the Eugenia Woodward Hitt Collection is in the Birmingham Museum of Art, Alabama, inv. no.1991.333, illustrated in Anne Forschler-Tarrant, 'Eine bisher unbekannte Sammlung von Kaendler-Figuren', in *Keramos* 198, 2008, p.52, ill. 5.

€ 6,000-8,000

165

RARE FIGURINE DE LA COMMEDIA DELL'ARTE REPRÉSENTANT LE SERVITEUR D'ISABELLE OU PANTALOON EN PORCELAINE DE HÖCHST, VERS 1752

A VERY RARE HÖCHST PORCELAIN COMMEDIA DELL'ARTE FIGURE OF THE SERVANT OF ISABELLA AS PANTALOONE, CIRCA 1752

probablement d'après le modèle de J.C.L. von Lücke, dans une pose théâtrale, coiffé d'un chapeau blanc, vêtu d'une longue cape noire et d'un costume rouge-fer, ainsi que de chaussures vert pâle, la base rectangulaire, rehaussée de dorures, une souche d'arbre à l'arrière, *marque rouge en forme de roue*
Hauteur.8 ¼ in; 21 cm

modelled probably by J.C.L. von Lücke, standing in theatrical pose, wearing a white hat, long black cloak and iron-red costume, and pale green shoes, upon a canted rectangular pedestal moulded with recessed panels and embellished in gilding, with a tree-stump support at the rear, *wheel mark in iron-red enamel*

PROVENANCE

Sotheby's Olympia, 26 novembre 2002, lot 136;
Acquis lors de cette vente.

A further example of this rare figure, together with its pair Pantalone, belonged to the renowned collection of Emma Budge in Hamburg and were both dispersed in the forced sale of her holdings at Hans W. Lange, Berlin, 27–29 September 1937, lots 849 and 850. Following their restitution to Budge's heirs in 2013, the pair subsequently entered the collection of Robert Compton Jones and were recently sold at Leonard Joel, Sydney, 30 May 2023, lot 66, and illustrated by Horst Reber, 'Die Commedia dell'arte an der Höchster Porzellanmanufaktur' in R. Jansen (ed.), *Commedia dell'Arte: Fest der Komödianten*, Stuttgart, 2001, p. 150, nos. 149 and 150; see also pp. 138-144 for further discussion of Commedia dell'arte models at Höchst. Reber has proposed that the Höchst Italian Comedy figures from this series were inspired by sculptures formerly installed in the gardens of the Schönborn Palais, known through a set of engravings published in 1727 by Salomon Kleiner. He further suggests that this figural series may have been commissioned by Johann Friedrich Carl von Ostein, Elector and Prince-Bishop of Mainz and proprietor of the Höchst porcelain manufactory.

A similarly decorated example of this model and its companion were in the Otto and Magdalena Blohm collection, Hamburg and Caracas, illustrated in Robert Schmidt, *Early European porcelain as collected by Otto Blohm*, Munich, 1953, pl. 43. They subsequently entered the Kiyi and Edward Pfleuger collection, New York, and today they are now in the Museum of Fine Arts, Boston, acc. nos. 2006.865 and 2006.864.

€ 6,000-10,000

166

SIX FIGURINES DE LA COMMEDIA DELL'ARTE EN PORCELAINE DE MEISSEN, ISSUES DE LA SÉRIE DU DUC DE WEISSENFELS, VERS 1745

SIX MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURES FROM THE DUKE OF WEISSENFELS SERIES, CIRCA 1745

comprenant
Tartaglia, *marque en bleu aux épées croisées au revers de la base,* hauteur 5 ¾ in; 14,5 cm;
Pantalone, *trace de marque en bleu aux épées croisées,* hauteur 5 ¼ in; 13,3 cm;
Scapin, *marque en bleu aux épées croisées au revers de la base*, hauteur 5 ¼ in; 13,3 cm;
Narcissin de Malalbergo, hauteur 5 ⅝ in; 14,2 cm;
Scaramouche, hauteur 5 ⅜ in; 13,6 cm;
Arlequin 'Ancien', *marque en bleu aux épées croisées au revers de la base*, hauteur 5 ⅝ in; 14,3 cm
(6)

comprising:
Tartaglia, *crossed swords mark in underglaze-blue to rear of base*, height 5 ¾ in; 14,5 cm;
Pantalone, *traces of crossed swords mark in underglaze-blue*, height 5 ¼ in; 13,3 cm;
Scapin, *crossed swords mark in underglaze-blue to rear of base*, height 5 ¼ in; 13,3 cm;
Narcissin de Malalbergo, height 5 ⅝ in; 14,2 cm;
Scaramouche, height 5 ⅜ in; 13,6 cm;
Harlequin 'Ancien', *crossed swords mark in underglaze-blue to rear of base*, height 5 ⅝ in; 14,3 cm

PROVENANCE

Pantalone:
Harry Beyer Collection, Ketterer Kunst, Munich, 15 mai 2013, lot 162, acquis lors de cette vente.
Scapin:
Christie's Londres, 31 mai 2012, lot 645, acquis lors de cette vente.
Narcissin de Malalbergo:
Christie's New York, 19 mai 2004, lot 33;
The Patricia & Rodes Hart Collection, Christie's Londres, 4 juin 2013, lot 40, acquis lors de cette vente.

Scaramouche:
Robert Williams, Londres;
Collection Dr. Dewhirst, Sussex, acquis au collectionneur;
Bonhams Londres, 14 mai 2008, lot 74, acquis lors de cette vente.

Arlequin 'Ancien':
Christie's Londres, 5 juillet 1974, lot 253;
Sotheby's Londres, 21 octobre 1975, lot 181;
Sotheby's Londres, 2 décembre 2003, lot 40;
The Patricia & Rodes Hart Collection, Christie's Londres, 4 juin 2013, lot 39, acquis lors de cette vente.

BIBLIOGRAPHIE

Narcissin de Malalbergo: Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 66-67.
Harlequin 'Ancien': *ibid*, pp. 56-57.

These figures belong to a series of table ornaments commissioned from the Meissen manufactory by Johann Adolph II, Duke of Saxe-Weissenfels (1685–1746), first cousin of Augustus the Strong. The duke is believed to have ordered the set to mark his marriage to Frederike von Sachsen-Gotha in 1743. Representing characters from the Commedia dell'Arte, this ambitious series is traditionally thought to comprise eighteen figures, modelled by Peter Reinicke and overseen by Johann Joachim Kändler, who reworked some of the models. Most of the figures draw on engravings by François Joullain, some of which were after designs by Watteau, Bérain, Gillot, Callot, and Coypel, published in Luigi Riccoboni's *Histoire du théâtre italien* (Paris, 1728). Reinicke's work notes for 1744 mention fourteen of the figures from the series, including Tartaglia, Pantalone, Scapin, Narcissin de Malalbergo, Scaramouche and Harlequin 'Ancien'.

For further discussion of the series see the essay by Meredith Chilton, 'The Duke of Weissenfels Series', in Reinhard Jansen (ed.), *Commedia dell'Arte: Carnival of Comedy Players*, Stuttgart, 2001, pp. 16-20; see also Reinhard Jansen (ed.), *Commedia dell'Arte Fest der Komödianten*, Stuttgart, 2001, pp. 52-57 for the models; cat. no. 33 (Tartaglia), no. 42 (Pantalone), no. 40 (Scapin), no. 32 (Narcissin de Malalbergo), no. 41 (Scaramouche) and no. 30 (Harlequin 'Ancien'). For the engraved sources, see H. E. Backer, 'Komödienfiguren in der Sammlung Dr. Ernst Schneider', Düsseldorf', *Keramik-Freunde der Schweiz*, 1960.

For the figures of Pantalone, Harlequin, Narcissin de Malalbergo, and Scapin, Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture. The figures of Scaramouche and Tartaglia could not be tested as not enough green enamel was accessible to provide a clear result.

€ 10,000-15,000

□ **167**

PROVENANT DE LA COLLECTION DES DUCS D'HAMILTON, HAMILTON PALACE

PROBABLEMENT ALLEMAGNE, SAXE, VERS 1730

PROBABLY GERMAN, SAXONY, CIRA 1730

Coupe ronde sur pied

Cup on foot

jaspe, la monture en vermeil
plusieurs étiquettes anciennes sous le pied, dont une inscrite '*Hamilton Palace, No.*'
Haut. 13 cm, 5⅛ in.
Diam. 10 cm, 4 in.

jasper, with a silver gilt mount
several labels underneath, one inscribed '*Hamilton Palace, No.*'

PROVENANCE

Collection de William Alexander Louis Stephen Douglas-Hamilton, XII[e] duc d'Hamilton, IX[e] duc de Brandon, II[e] duc de Châtellerault, Hamilton Palace, Ecosse ;
Vente Christie's, *The Hamilton Palace Collection*, 19 juillet 1882, lot 2035 (« *A Fluted Cup, of brown jasper, on stem and foot of the same, mounter with metal gilt – 5 in. high.* »), acheté par W. Boore pour 162 £ et 15s.

€ 5,000-7,000

168

JANUARIUS ZICK
Munich 1730 - 1797 Coblence

Le Soir ; La Nuit

The Evening; The Night

Huile sur toile, une paire
Le premier, signé et inscrit en bas à gauche *ja. (?) Zick inv. Et p*[inx]. ; le second signé et inscrit en bas à droite *ja: Zick jnv.* [...]
(I) 55,5 x 40,4 cm ; 21⅞ by 15⅞ in. ;
(II) 55,9 x 40,5 cm ; 22 by 16 in.
(2)

A pair, both oil on canvas
The former, signed and inscribed lower left *ja. (?) Zick inv. Et p*[inx].; the latter, signed and inscribed lower right *ja: Zick jnv.* [...]

PROVENANCE

Collection Bunk, Augsbourg ;
Galerie J. P. Schneider, Francfort ;
Vente anonyme, Sotheby Parke Bernet, Londres, 16 juillet 1980, lot 131 ;
Vente anonyme, Scheublein Art & Auktionen KG, Munich, 21 septembre 2018, lot 467 ;
Où acquis.

BIBLIOGRAPHIE

A. Feulner, *Die Zick. Deutsche Maler des 18. Jahrhunderts*, Munich, 1920, p. 59 et 100 ;
A. Feulner, *Plastik und Malerei des 18. Jahrhunderts in Deutschland*, Wildpark-Potsdam, 1929, p. 244 ;
Gemälde bis 1900. Rheinisches Landesmuseum Bonn, cat. exp., 1982, p. 570 ;
J. Strasser, *Januarius Zick, 1730-1797, Gemälde, Graphik, Fresken*, Weissenhorn, 1994, p. 426, n° G 401 et G 402, fig. 179 et 180.

€ 10,000-15,000

169

169

PARTIE DE SERVICE DE TABLE ORNITHOLOGIQUE EN PORCELAINE DE MEISSEN, TROISIÈME QUART DU XVIIIE SIÈCLE ET PLUS TARDIF

A MEISSEN PORCELAIN ORNITHOLOGICAL COMPOSITE PART-DINNER SERVICE, THIRD QUARTER 18TH CENTURY AND LATER

à décor *Neubrandentstein,* la bordure dorée, alternant avec des panneaux à treillis et à motifs floraux, peints de grandes vignettes d'oiseaux branchés, d'insectes et de papillons épars, comprenant:
vingt-neuf assiettes, diam. 9 ⅝ in; 24,3 cm
dix assiettes à soupe, diam. 9 ¼ in; 23,2 cm
deux plats circulaires, diam. 12 ¼ in; 30,8 cm
un plat circulaire, diam. 13 ¾ in; 34,6 cm
on ajoute un plat circulaire et une assiette de table légèrement plus grande, XIXe siècle, à décor similaire
marques en bleu aux épées croisées, certaines avec point ou étoile, chiffres en creux
(44)

spirally moulded in the *Neubrandentstein* pattern with gilt-edged rims, alternating with trellis and floral panels, painted with large vignettes of birds perched in branches and scattered insects and butterflies, comprising:
twenty-nine plates, 9 ⅝ in; 24,3 cm diam.;
ten soup plates, 9 ¼ in; 23,2 cm diam.;
two circular dishes, 12 ¼ in; 30,8 cm diam.;
one circular dish, 13 ¾ in; 34,6 cm diam;
together with a 19th century circular dish and a slightly larger dinner plate, similarly moulded and decorated,
crossed swords marks, some with dot or star, in underglaze-blue, impressed numerals

PROVENANCE

Collection Catalina von Pannwitz, 'De Hartekamp', Heemstede, Pays-Bas;
Property formerly in the von Pannwitz Collection, Bonhams Londres, 7 décembre 2022, lot 104;
Acquis lors de cette vente.

€ 6,000-8,000

170

□ 170

SERVICE DE TABLE EN ARGENT, PAR CHAWNER & CO, LONDRES, 1848

A VICTORIAN SILVER TABLE SERVICE, BY CHAWNER & CO, LONDON, 1848

modèle King's pattern, gravé des initiales « LA », comprenant :
Vingt-quatre cuillères de table, quarante-huit fourchettes de table, vingt-quatre cuillères à dessert, trente fourchettes à dessert, vingt-quatre cuillères à thé, une louche, une pince à asperge, une cuillère à ragoût, deux couverts à découper, une pelle à poisson, une cuillère à sauce, quatre cuillères à sel, une cuillère à saupoudrer, un couteau à beurre, une cuillère de service à thé, une cuillère à moutarde, une pince à sucre, quarante-huit couteaux de table et vingt-quatre couteaux à fromage, *poinçons : titre, ville, lettre-date (N) et orfèvre,* dans un coffret en bois à quatre compartiments
(240)
Poids brut (sans les pièces fourrées) : 12833 gr.
gross weight. 412.59 oz.

King's pattern, engraved with initial "LA", featuring
Twenty-four table spoons, forty-eight table forks, twenty-four dessert spoons, thirty dessert forks, twenty-four tea spoons, one ladle, one asparagus tong, one serving spoon, two carving sets, one fish slice, one sauce spoon, four salt spoons, one sugar sifter, one butter knife, one tea strainer, one mustard spoon, one sugar tong, forty-eight table knives and twenty-four cheese knives, *marks: title, town, letter-date (n) and maker's mark* ,in a wood case with leather compartments

€ 2,500-3,500

Deux cygnes, de la série Diversae avium species, W. Hollar, d'après Francis Barlow,vers 1654–1658,
New York, The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1917, inv. 17.3.2858

171

PLAT ARMORIÉ EN PORCELAINE DE MEISSEN PROVENANT DU SERVICE AUX CYGNES, VERS 1738-1739

A MEISSEN PORCELAIN ARMORIAL CIRCULAR DISH FROM THE 'SWAN' SERVICE, CIRCA 1738-39

d'après le modèle de J.J Kändler, à décor en bas-relief de deux cygne dans de joncs surmontés, avec grue en vol, le en forme de coquillage en spirale, le marli orné des armoiries de Brühl et de Kolowrat-Krakowska et de quelques brins de fleurs épars, avec une bordure dorée, *marque en bleu aux épées croisées, marque de Dreher d'un a+ dans un cercle en creux, marque II indistincte gravée*
Diamètre 12 in; 30,5 cm

modelled by J. J. Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell-moulded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, *crossed swords mark in underglaze-blue, impressed Dreher's mark of a + in a circle, indistinct incised mark II*

PROVENANCE

Service commandé par Heinrich Graf von Brühl (1700-63);
Puis par descendance dans la famille von Brühl au château de Pförten;
Peut-être parmi les pièces du service perdues en 1945 au château de Pförten;
Par tradition, Kunsthandel Steinbeck, Aix-la-Chapelle;
Collection privée, Hambourg, acquis au précédent puis vente Van Ham, Cologne, 17 mai 2023, lot 1054 (vendu suite à un accord avec l'héritier de Friedrich-Joseph Graf von Brühl (1875 -1949);
Acquis lors de cette vente.

€ 10,000-15,000

Portrait du comte Heinrich von Brühl, M Bacciarelli, 1753
Staatliche Kunstsammlungen Dresden.

The celebrated Meissen 'Swan' Service was commissioned by Heinrich, Count von Brühl (1700–1763), Chief Receiver of Taxes to Augustus the Strong, King of Poland and Elector of Saxony, Prime Minister to Augustus III, and Director of the Royal Porcelain Manufactory at Meissen. Ordered in 1736, the service prominently displays the combined arms of Count von Brühl and his wife, Maria Anna Franziska Kolowrath-Krakowski (1717–1762), whom he married on 29 April 1734. An entry in the Meissen factory records for May 1736 notes 'widerumb ein neues Taffel Servis vor des H: Geh: Cabinet Minister von Brühl Excellenz von ganz neuer Façon verlanget worden' [A new table service was ordered for his Excellency the Privy Cabinet Minister von Brühl of entirely new design], underscoring both the novelty and ambition of the project.

Distinguished by virtuoso modelling, lavish gilding, and extraordinary scale—amounting to approximately 2,200 pieces—the service stands as one of the most ambitious porcelain undertakings of the eighteenth century. It functioned not only as a supreme emblem of Brühl's rank and magnificence, befitting his reputation for opulent courtly entertainments, but also as a calculated demonstration of the technical and artistic capabilities of the Meissen manufactory under his directorship.

Design development continued until 1738. The work records of the chief modeller Johann Joachim Kändler document that between 13 July 1737 and 17 January 1738 no fewer than forty-six experimental plate designs were produced as trials. Production of the plates commenced in 1737–38, and the full service was completed in 1742 through the collaboration of Kändler, Johann Friedrich Eberlein, and Johann Gottlieb Ehder. The ensemble comprised an extensive range of dinner and dessert wares, including elaborate centrepieces, sculptural tureens, vases, candlesticks, oval serving dishes, plates, sauceboats, wine and bottle coolers, domed covers, sugar bowls, and shell-shaped dishes.

Baroque in conception, the plates and dishes are unified by a richly moulded relief of paired swans facing one another amid undulating waves and rushes. The symbolic resonance of the swan in seventeenth- and eighteenth-century visual culture—encompassing mythological associations, Enlightenment interest in nature, and connotations of beauty and love—has been examined in detail by Lothar and Sigrid Dittrich in *Schwanenservice, Meissener Porzellan für Graf von Brühl*, exh. cat., Leipzig, 2000, edited by Ulrich Pietsch. While the relief was long thought to derive from an engraving published in Johann Leonhard Buggel's *Neu-vollständiges Reiss-Buch* (Nuremberg, 1700), Maureen Cassidy-Geiger demonstrated that its true source is an etching by Wenceslaus Hollar, after a design by Francis Barlow, first issued in 1654 (see Maureen-Cassidy-Geiger, 'From Barlow to Buggel: A New Source for the Swan Service', *Keramos,* 119, January 1988, pp. 64-68). It has further been suggested that the pervasive aquatic imagery may allude to the literal meaning of the name *Brühl*, translated as 'swampy meadow' or 'marshy ground'.

Three dishes of this size formed part of the Nelson and Happy Rockefeller Collection and were sold at Sotheby's, New York, *A Collecting Legacy: Property from the Collection of Nelson & Happy Rockefeller*, 18 January 2019, lots 362, 363 and 364. Further extant dishes of this size are recorded in Ulrich Pietsch (ed.), *Schwanenservice – Meissener Porzellan für Heinrich Graf von Brühl*, exh. cat., Leipzig, 2000, p. 157, cat. no. 26.

Cranfield University used non-invasive X-ray fluorescence (XRF) for this lot to screen the green enamel for chromium, which was not detected, a result consistent with 18th century manufacture.

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SERVICE DE TABLE EN PORCELAINE DE MEISSEN ET MÉTAL DORÉ, PROBABLEMENT PROVENANT DU SERVICE DE CHASSE RÉALISÉ POUR LA COUR DE RUSSIE, VERS 1766

A SET OF MEISSEN PORCELAIN GILT-METAL FLATWARE FOR SIX, PROBABLY FROM THE HUNTING SERVICE MADE FOR THE RUSSIAN COURT, CIRCA 1766

chaque manche décoré de deux scènes de chasse dans des cartouches en enroulement doré, en réserve dans des grands panneaux vert, comprenant:
six couteaux, 8 ⅜ in; 21,2 cm long;
six fourchettes, 7 ⅛ in; 18 cm long;
et six cuillères, 8 ⅛ in; 20,8 cm long;
dans un écrin en cuir armorié
(19)

each handle painted with two hunting scenes within gilt-edged moulded scrollwork cartouches, reserved by green-diaper panels, comprising:
six knives, 8 ⅜ in; 21,2 cm long;
six forks, 7 ⅛ in; 18 cm long;
and six spoons, 8 ⅛ in; 20,8 cm long;
with a fitted armorial leather carrying case

Portrait de Cathrine II de Russie, Feodor Rokotov d'après Roslin, vers 1780, Kunsthistorisches Museum, Vienne.

PROVENANCE

Collection Lord Astor of Hever (1918–1984)
Christie's Londres, 2 juillet 1984, lot 180 (partie de lot);
Property of a Nobleman, Christie's Londres, 30 mars 1987, lot 145 (partie de lot).

EXPOSITION(S)

Düsseldorf, Hetjens-Museum, Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen, 19 January-6 April 1997;
Dresden, Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger, Albertinum, Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen, 7 May-13 July 1997.

BIBLIOGRAPHIE

Ulrich Pietsch and Kristian Jakobsen, *Frühes Meissener Porzellan, Kostbarkeiten aus deutschen Privasammlungen*, exh. cat., Munich, 1997, p. 95, cat. no. 62.

Hunting and equestrian pursuits ranked among the defining passions of Catherine the Great (1729-1796), and in 1766 she commissioned an exceptionally ambitious Meissen service. Conceived on a grand scale, the service comprised around 1,000 pieces—making it, after the celebrated 'Swan' Service, one of the largest and most significant table services of the 18th century—and required the collaboration of at least twenty-nine painters for its richly varied decoration. In both conception and subsequent expansion, the service illustrates the empress's engagement with European luxury goods. Additions were later commissioned from the Russian Imperial porcelain manufactory, with production continuing into the reign of Alexander II of Russia. Today, surviving elements are dispersed among major collections, including the State Hermitage Museum, the Gatchina Palace, the Moscow Historical Museum, Kuskovo Palace, and the Hetjens Museum. For a detailed discussion, see Ulrich Pietsch (ed.), *Meissen for the Tsars*, Munich, 2004, pp. 95-101, cat. nos. 147-164.

Lydia Liackova notes that scholars have hypothesized that the service was presented by Catherine the Great to her lover Grigory Orlov (1734-1783), himself an enthusiastic huntsman. She records that the hunting estate at Gatchina Palace was gifted to Orlov in 1765, with building works continuing until 1777; and that the service was housed and used there following its commission (see *Porzellan Parforce*, Munich, 2005, pp. 49–53, cat. nos. 80–82). After Orlov's death, Catherine repurchased the palace and its contents, including the service, and later presented it to her son Paul I of Russia. In 1890, the Meissen pieces, together with some later Russian replacements, were transferred to the Winter Palace, and in 1911 to the State Hermitage Museum, where they briefly formed part of a museum display. The service was subsequently dispersed, with 132 pieces sold in Russia in 1930 and 124 pieces sold at Rudolph Lepke's in Berlin.

The extraordinary scale of the original service is underscored by Pietsch, who, drawing on the painters' work reports between December 1766 and June 1768, records remarkably large production figures, including no fewer than 122 knife handles (op. cit., p. 95). However, pieces from this service have only rarely appeared on the auction market. A notable exception is the group of twelve knives, forks, and spoons—of which the present lot formed part—formerly in the collection of Lord Astor of Hever (1918–1984), sold at Christie's, London, 30 March 1987, lot 145. A single porcelain fork handle was sold at Christie's, London, Galerie Popoff: An Enduring Passion for Russian Art, 13 October 2009, lot 180.

€ 15,000-25,000

173

□ 173

PAIRE DE GRANDS FLAMBEAUX EN PORCELAINE DE MEISSEN, VERS 1750

A PAIR OF MEISSEN PORCELAIN LARGE FIGURAL CANDLESTICKS, CIRCA 1750

d'après un dessin de J.A Meissonier, le fût formé de deux putti enlacés, soutenant deux cartouches en forme de coquillages, peints de petits brins, surmontés de roseaux rehaussés de dorure, les binets et les bases décorés de bouquets de fleurs et de brins peints, *marque en bleu aux épées croisées, numéro 46 en creux*
(2)
Hauteur 11 ¼ in; 28,6 cm

after a design by J.A. Meissonier, formed of two putti entwined with a gilt-edged spiralling bracket supporting two shell-shaped cartouches painted with small sprigs, surmounted by reeds accentuated in gilt, the nozzles and circular stepped bases moulded with flower sprays and painted sprigs, *crossed swords marks in underglaze-blue, impressed numerals 46*

€ 2,000-3,000

□ 174

DEUX GROUPES REPRÉSENTANT DES MOUTONS EN PORCELAINE DE MEISSEN, MILIEU DU XVIIIE SIÈCLE

TWO MEISSEN PORCELAIN GROUPS OF SHEEP, MID-18TH CENTURY

chacun représentant deux moutons couchés, l'un derrière l'autre, la toison tachetée de brun, sur un socle ovale en forme de monticule orné de fleurs et de feuillages, *une avec marque en bleu aux épées croisées*
Longueur 4 in; 10,2 cm approx.

174

each modelled with two reclining sheep, one behind the other, the fleeces with brown patches, on shaped oval mound bases applied with flowers and foliage, *crossed swords mark in blue to one*

€ 1,500-2,500

175

□ 175

DEUX FIGURINES REPRÉSENTANT UNE VACHE COUCHÉE ET UN BOUC EN PORCELAINE DE MEISSEN, VERS 1750, LA VACHE AVEC MONTURES D'ÉPOQUE LOUIS XV, VERS 1750, LA MONTURE DU BOUC, XIXE SIÈCLE

TWO MEISSEN PORCELAIN FIGURES OF A RECUMBENT COW AND A BILLY GOAT, THE PORCELAIN CIRCA 1750, THE COW WITH 18TH CENTURY GILT-BRONZE MOUNT, THE GOAT WITH 19TH CENTURY GILT-BRONZE MOUNT

la vache avec la tête tournée vers la gauche, son pelage avec des taches de couleurs, le bouc debout, sa toison avec des taches grises, les montures en bronze doré en enroulement
Hauteur du bouc 4 ⅜ in; 11,2 cm

the cow with its head turned to the left and rust-coloured patches on its coat, the billy goat standing four-square, its shaggy coat with brown patches, each on a gilt-bronze foliate-scroll base

PROVENANCE

Vente Woolley & Wallis, Salisbury, 19 février 2019, lot 171; Acquis lors de cette vente.

€ 800-1,200

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3.ENCHÉRIR

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SYMBOLES

□ Absence de prix de réserve

À moins que le symbole suivant en forme de case (□) ne soit indiqué, tous les lots inclus dans la vente sont proposés à la vente avec un prix de réserve. Le prix de réserve est le prix d'adjudication minimum confidentiel arrêté avec le vendeur et au-dessous duquel le lot ne peut être vendu. En général, le prix de réserve est fixé à un pourcentage de l'estimation basse. Ce prix ne pourra pas être fixé à un montant supérieur à l'estimation basse du lot. Si des lots inclus dans une vente sont proposés à la vente sans prix de réserve, ces lots sont indiqués par le symbole suivant, en forme de case (□). Si tous les lots inclus dans une vente sont proposés à la vente sans prix de réserve, une mention spéciale figurera dans le catalogue et ce symbole ne sera alors pas utilisé dans la description de chaque lot.

○ Lot garanti

Un prix minimum lors d'une vente aux enchères ou d'un ensemble de ventes aux enchères a été garanti au vendeur des lots accompagnés de ce symbole. Cette garantie peut être émise par Sotheby's, ou conjointement par Sotheby's et un tiers. Sotheby's ainsi que tout tiers émettant une garantie conjointement avec Sotheby's retirent un avantage financier si un lot garanti est vendu et risquent de subir une perte si le lot demeure invendu. Un tiers qui est garant conjointement avec Sotheby's peut émettre un ordre d'achat irrévocable ou enchérir d'une autre manière sur le lot garanti. Si le symbole « propriété garantie » pour un lot n'est pas inclus dans la version sur papier ou en format PDF du catalogue (le cas échéant) de la vente aux enchères, une annonce indiquant que ce lot fait l'objet d'une garantie sera faite aux enchérisseurs par un ou plusieurs des moyens suivants: la page en ligne du lot sera mise à jour pour inclure le symbole « Propriété garantie », une mention sera ajoutée sur la page en ligne de Sotheby's pour la vente aux enchères, ou une annonce sera effectuée au début de la vente ou avant la vente du lot pour indiquer que le lot fait l'objet d'une garantie. Si tous les lots d'une vente sont garantis, une mention spéciale figurera dans le catalogue et ce symbole ne sera alors pas utilisé dans la description de chaque lot.

⋑ Ordre irrévocable

Ce symbole signifie que Sotheby's a reçu pour le lot un ordre d'achat irrévocable qui sera exécuté durant la vente à un montant garantissant que le lot se vendra. L'enchérisseur irrévocable reste libre d'enchérir au-dessus du montant de son ordre et il peut recevoir une rémunération fixe et/ou conditionnelle s'il n'est pas l'adjudicataire. Il peut arriver qu'un actionnaire de Sotheby's porte un ordre d'achat irrévocable. Sotheby's peut parfois passer des accords pour des ordres irrévocables couvrant plusieurs lots. Dans ce cas, la rémunération versée par Sotheby's à l'enchérisseur irrévocable est appliquée au lot dont l'enchérisseur irrévocable n'est pas l'adjudicataire. Dans ces circonstances, la compensation totale en faveur de l'enchérisseur irrévocable ne dépassera pas la commission d'achat totale et les autres montants payés à Sotheby's pour tous les lots pour lesquels l'enchérisseur irrévocable n'est pas l'adjudicataire. Si un ordre irrévocable est passé après (le cas échéant) la date d'impression du catalogue ou de sa production en format PDF, une annonce sera faite aux enchérisseurs pour indiquer qu'il existe un ordre irrévocable sur le lot, par un ou plusieurs des moyens suivants : une mention du symbole « ordre irrévocable » sera ajoutée sur la page en ligne du lot, une notice sera ajoutée sur la page en ligne de Sotheby's pour la vente aux enchères ou une annonce sera faite avant le début de la vente ou avant la vente du lot, indiquant que celui-ci a fait l'objet d'un ordre irrévocable. Il peut arriver que Sotheby's ou une société affiliée financent l'enchérisseur irrévocable en lien avec l'ordre irrévocable. De plus, l'enchérisseur irrévocable peut parfois avoir connaissance du montant d'une garantie. Si l'enchérisseur irrévocable dispense des conseils à une personne en rapport avec le lot, Sotheby's exige qu'il divulgue ses intérêts financiers concernant la vente du lot. Si un agent vous conseille ou enchérit pour votre compte sur un lot faisant l'objet d'un ordre irrévocable, vous devez exiger que l'agent divulgue s'il a ou non des intérêts financiers dans la vente du lot.

⊻ Parties intéressées

Ce symbole signifie, pour les lots qu'il accompagne, que des personnes ayant un intérêt direct ou indirect dans la vente du lot, notamment (i) un bénéficiaire d'une succession qui vend le lot ou (ii) le copropriétaire d'un lot pourront enchérir sur le lot. Si la partie intéressée est l'adjudicataire, elle devra payer la totalité de la commission d'achat et de la commission de frais généraux (si applicable). Dans certains cas, les personnes intéressées peuvent avoir connaissance du prix de réserve. Dans le cas où la participation d'une personne intéressée à la vente d'un lot n'est connue qu'après la date d'impression du catalogue de la vente ou de sa production en format PDF, une annonce sera faite aux enchérisseurs pour indiquer que des personnes intéressées pourront enchérir sur le lot, par un ou plusieurs des moyens suivants : la page en ligne du lot inclura le symbole « parties intéressées », une notice sera ajoutée sur la page en ligne de Sotheby's pour la vente aux enchères ou une annonce sera effectuée avant le début de la vente ou avant la vente du lot pour indiquer que des personnes intéressées pourront enchérir sur le lot.

⊕ Biens assujettis au droit de suite

L'acquisition d'un Lot marqué de ce symbole (⊕) est soumise au paiement du droit de suite, dont le montant représente un pourcentage du prix d'adjudication calculé comme suit, à condition que le prix d'adjudication soit égal ou supérieur à 750 euros :

Tranche du prix d'adjudication (en €)	Taux du droit de suite
De 0 à 50 000 €	4%
De 50 000,01 à 200 000 €	3%
De 200 000,01 à 350 000 €	1%
De 350 000,01 à 500 000 €	0,5%
Au-delà de 500 000 €	0,25%

Le montant du droit de suite dû résulte de la somme des montants calculés selon les tranches indiquées ci-dessus, et ne pourra excéder 12 500 euros pour chaque bien à chaque vente de celui-ci. Le montant maximum du droit de suite de 12 500 euros s'applique pour les biens adjugés à 2 millions d'euros et au-delà.

❦ Présence de matières restreignant l'importation ou l'exportation

Des lots accompagnés de ce symbole ont été identifiés, lors de leur cataloguage, comme contenant des matières organiques qui peuvent impliquer des restrictions sur l'importation ou l'exportation. Ces informations sont mises à la disposition des acheteurs uniquement pour leur convenance, mais l'absence de ce symbole ne garantit pas qu'il n'y ait pas de restrictions sur l'importation ou l'exportation d'un lot. Veuillez également vous référer au paragraphe « *Espèces Menacées* » dans le présent Guide ainsi qu'aux Conditions Générales de Vente applicables aux Acheteurs. L'impossibilité d'un acheteur d'exporter ou d'importer un lot comportant ce symbole ne constitue pas une justification pour un retard de paiement ou un motif d'annuler la vente.

∏ Monumental

Des lots accompagnés de ce symbole peuvent, à notre avis, nécessiter une manutention ou des services d'expédition spéciaux en raison de leur taille ou d'autres attributs physiques. Il est conseillé aux acheteurs d'inspecter le lot et de contacter Sotheby's avant la vente afin de discuter de toutes exigences particulières pour l'expédition.

🗩 ✧ Lot Premium

Pour enchérir sur des « Lots Premium » (accompagnés du symbole 🗩 dans les catalogues papier imprimés ou du symbole ✧ sur la page en ligne du lot), il vous sera demandé de compléter une demande de pré-enregistrement pour Lots Premium. Vous devez faire en sorte que Sotheby's reçoive votre demande de pré-enregistrement au moins trois jours ouvrables avant la vente. Veuillez garder à l'esprit que nous ne sommes pas en mesure d'obtenir des références bancaires pendant les week-ends ou les jours fériés. La décision de Sotheby's d'accepter ou non une demande de pré-enregistrement est définitive. Si votre demande est acceptée, vous recevrez un numéro de raquette spécial. Si tous les lots du catalogue sont des « Lots Premium », une mention spéciale sera incluse à cet effet et le symbole ne sera pas utilisé pour chaque lot.

⍟ Paiements en cybermonnaie

Ce symbole signifie qu'il est possible de payer en cybermonnaie pour l'achat du lot correspondant, selon les paramètres définis dans les Conditions Générales de Vente applicables aux Acheteurs qui s'appliquent à la vente concernée et uniquement aux termes et selon les conditions qui y figurent à la date de la vente. Si vous souhaitez payer en cybermonnaie, veuillez consulter ces termes et conditions et contacter le Post Sale Services de Sotheby's pour de plus amples informations.

◇ Vins et spiritueux en suspension des droits d'accises et de TVA

Les lots marqués ◇ sont uniquement vendus sous douane. Veuillez vous référer à la section intitulée « *TVA et autres informations fiscales* » relatives aux vins et spiritueux pour de plus amples informations sur ces lots.

We have provided these materials as a convenience for our clients. Please note that all lots are being offered for sale subject to Sotheby's Conditions of Business for Buyers (which include our Authenticity Guarantee) that can be located on the relevant sale page on www.sothebys.com or by scanning the QR code below, the Conditions of Business for Sellers (which are available upon request), and any other notices or announcements in the sale catalogue on the relevant sale page on www.sothebys.com or in the saleroom. Please contact enquiries@sothebys.com to request a physical copy of our Conditions of Business.

SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (□). If every lot included in a sale is offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printed or pdf auction catalogue (where applicable), then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a sale is guaranteed, a Special Notice will be included to this effect and this symbol will not be used for each lot.

∋ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both if not the successful bidder. From time to time, a Sotheby's shareholder may be an irrevocable bidder. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the auction catalogue is printed or any pdf auction catalogue is finalised (where applicable), Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium (if applicable). In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing or creation of a pdf auction catalogue, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows if the hammer price is equal to or greater than 750 Euros:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 Euros for any single work each time it is sold. The maximum royalty payable of 12,500 Euros applies to works sold for 2 million Euros and above.

◉ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of buyers and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the lot. Please also refer to the section on Endangered Species in this Guide and the Conditions of Business for Buyers. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

🌩 ✧ Premium Lot

In order to bid on "Premium Lots" (🌩 in print catalogue or ✧ in the lot's specific webpage) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

ʊʊ Cryptocurrency Payments

Sotheby's will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

◇ Wines and spirits offered in bond only

Lots marked ◇ are sold in bond only. Please refer to the section entitled 'VAT and Other Tax Information for Buyers at Wines and Spirits Sales' for further information on such lots.

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